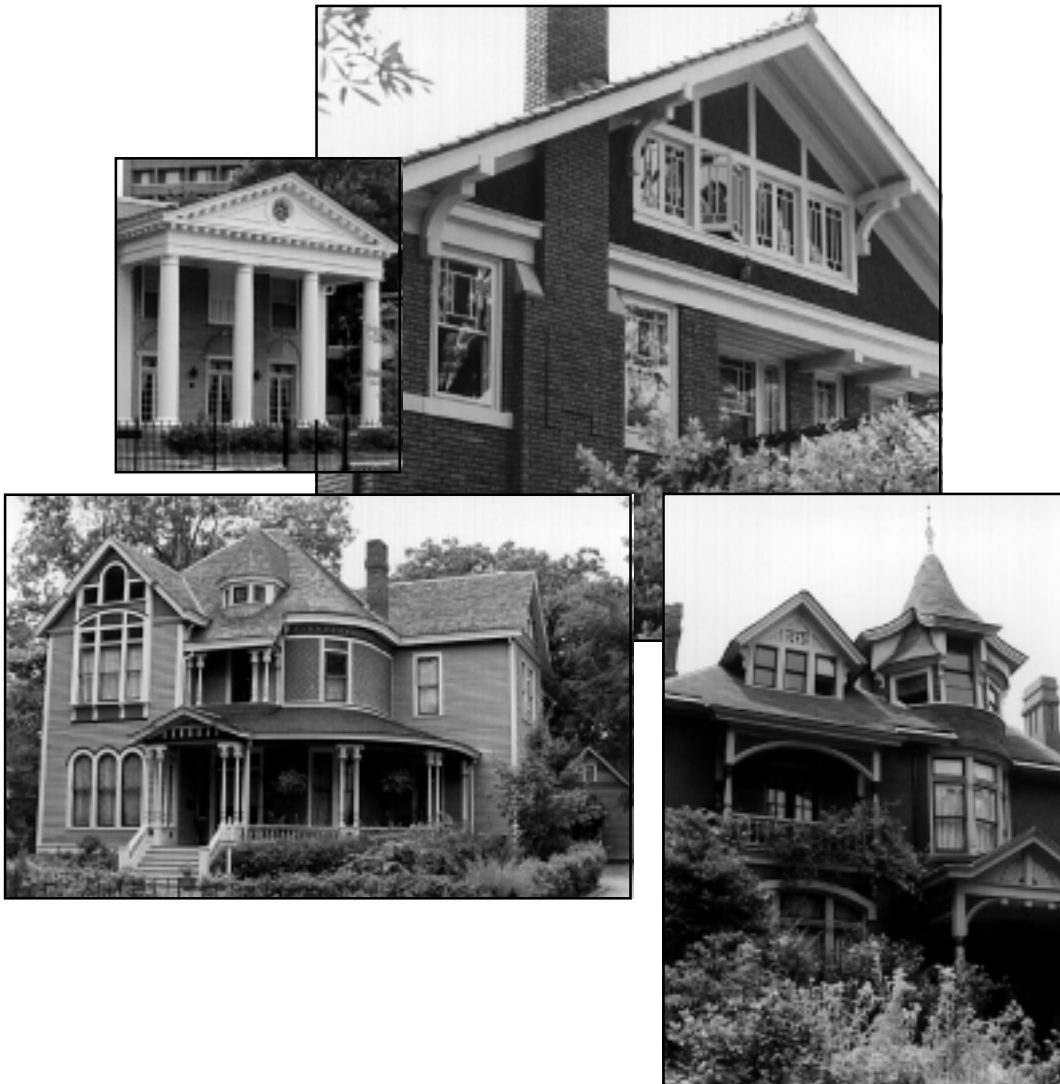




REHABILITATION STANDARDS

for Historic Properties



Capitol Zoning District Commission
Little Rock, Arkansas

September 24, 1998

Change is a sign of economic health and confidence in Little Rock's future. It is an essential process in a vital community, representing the current phase of an evolution that has been continuing since the beginning of the city. How we construct, where we build, and how we treat what is already established will determine the quality of life we provide for current and future generations.

However, the character of change must be managed to assure that the heritage of Arkansas as represented in these special areas is protected and that the urban framework will support and enhance the quality of life for residents and visitors.

Historic buildings should be treated with respect, and additions and other new buildings should strengthen the design context. If the imprint of new construction is to be positive, thoughtful consideration must be given to each change in the built fabric of the community.

Uncontrolled demolition, alteration and insensitive new construction can irreparably alter the character of the area. Once lost, the ambience of the Mansion and Capitol Areas cannot be recaptured with any sense of authenticity.

These design standards therefore are intended to guide the character of change such that the citizens of Arkansas will derive the maximum benefit of the Capitol and Mansion Areas and their environs.

THE REHABILITATION STANDARDS for Historic Properties

prepared for the
Capitol Zoning District Commission
by:

JAMESON Architects P.A.

Suite 205
2701 Kavanaugh Boulevard
Little Rock, Arkansas 72205
(501) 666-6600
jap@mci2000.com

Winter & Company

The Village Center
775 Poplar Avenue
Boulder, Colorado 80304
(303) 440-8445
winterco@concentric.net

The Capitol Zoning District Commission operates with a series of documents that establish its powers and responsibilities, define its operating procedures and provide land use policies and development standards.

ORDINANCE/REGULATORY

These documents provide the basic regulations for CZDC operations.

CZDC Ordinance

- Enabling powers
- Commission organization

CZDC Administrative Procedures

Provides administrative procedures, including:

- Hearing requirements
- Conducting meetings
- Application requirements
- Height review

OVERALL STANDARDS

These documents provide design standards and zoning regulations that apply to both the Mansion and Capitol Areas.

City of Little Rock Site Development Guide

Provides prescriptive standards for:

- Access & parking layout
- Landscaping
- Excavation & drainage

General Standards

Provides prescriptive standards for:

- Zoning chart
- Use groups
- Parking
- Signs

Rehabilitation Standards

Addresses treatment of historic properties

NEIGHBORHOOD PLANS

These documents provide development policies for individual areas in the Capitol Zoning District Commission's jurisdiction.

Capitol Area Framework Plan

Includes:

- Land use policies
- Urban design goals

Mansion Area Framework Plan

Includes:

- Land use policies
- Urban design goals

Capitol Area Design Standards

Includes standards for:

- New construction
- Site plans

Mansion Area Design Standards

Includes standards for:

- New construction
- Site plans

CREDITS

CAPITOL ZONING DISTRICT COMMISSION

State of Arkansas

Mike Huckabee, Governor

Win Rockefeller, Lieutenant Governor

Sharon Priest, Secretary of State

Commissioners

Patricia Hayes, Chair

(Governor's Designee)

Tony Bozynski, Vice Chair

(LR Department of Planning and Development)

Solomon Bradford

(Commissioner-At-Large)

Michael Mason, Treasurer

(Mansion Area Representative)

Carl Miller, Jr.

(Secretary of State's Designee)

Gail Moore

(Commissioner-At-Large)

Thomas Moore

(Commissioner-At-Large)

Addie Mae Morris

(Commissioner-At-Large)

Tom Wilkes

(Capitol Area Representative)

Frances Ross

Ron Woods

(Term Expired 5-1-98)

Legal Council

Warren Readnour, Office of Attorney General

Governor's Liaison

John Wyrill, Asst. Legal Advisor to the Governor

Office Address

Capitol Zoning District

410 Battery Street

Little Rock, Arkansas 72201

Mansion Area Advisory Committee

Terry Burruss, Chair. Executive Committee
Leon Adams
Roberta Allen
Tuney Bailey
Bob Blair
B.J. Bowen
Eric Buchanan
Bill Calvert
Rosetta Chapman
Dan Cook
Beth Cooper
Helene Elbein
Richie Feuers
Steven Gates
Heather Hendrix
Janetta Kearney
Robin Loucks
Susan Maddox, Executive Committee
Laura Marratt
Carl Menyhart
Scott Mosley
Fred Oswald, Executive Committee
Neil Pumpford
Raymond Rodgers
Donna Skulman
Smokey Vaught
Paul Wallace
Jim Wierdsma, Executive Committee
Carol Williams
Karol Zoeller, Executive Committee

Capitol Area Advisory Committee

John Bailey
Dr. Richard Beck
Bill Bridges
Davies Campbell, Vice Chair
Norman Canterbury
Barbara Carpenter, Chair
Bob Callans
Wayne Cooper
Lawrence Fisher
George Jernigan
Jane Krutz
Montine McNulty
Ronya O'Neal
Craig Rains
Jim Pearsall
Kenny Scott
Johnny Taylor
Danny Zinck

Design Review Committee

John Jarrard, AIA, Chair
Tony Bozynski
Tom Fennell, AIA
Missy McSwain
Carl Menyhart, AIA
Jim Pearsall, AIA

Ordinance Committee

B.J. Bowen
Dan Cook, Chair
Carl Menyhart, AIA
Cheryl Griffith Nichols
Frances Ross
Kenny Scott
Joe Stanley, AIA
Tom Wilkes

Staff

Martha Ann Norton, Director
Catherine Barrier, Deputy Director for Planning & Preservation
Donna Hubert, Management Project Analyst I

CONSULTANTS

JAMESON Architects, P.A.

Tommy Jameson, AIA
Toni Fiduccia

Winter & Company

Noré V. Winter
Ray Kramer
Nancy Blackwood
Julie Husband
Brian W. Koenig
Betsy Shears
Jonathan Modell

J. Ronald Newman, APA

Cheryl Griffith Nichols

W. Christopher Barrier

PHOTOGRAPHS

Historic photographs courtesy of the Quapaw Quarter Association. Historic postcards courtesy of Ray Hanley. Contemporary photographs are by Jameson Architects. All other images are from the Winter & Company graphics library.

TABLE OF CONTENTS

<i>Preservation in the Capitol and Mansion Areas</i>	1
<i>Basic Preservation Theory</i>	2
<i>Preservation Principles</i>	4
<i>The Capitol Zoning District Commission</i>	4
CHAPTER 1 HISTORIC STREETScape & SITE DESIGN FEATURES	5
<i>Streetscape Design Standards</i>	6
Planting Strip	6
Sidewalks	6
Walkways	7
Fences	7
Retaining Walls	8
Yard Designs	9
Parking Areas and Driveways	10
Archeology	10
CHAPTER 2 HISTORIC BUILDING MATERIALS	11
<i>Standards for Historic Building Materials</i>	13
Treatment of Material	13
Repair of Materials	14
Replacement Materials	15
Covering Materials	15
CHAPTER 3 WINDOWS	17
<i>Standards for Historic Windows</i>	19
Treatment of Windows	19
Replacement Windows	20
Energy Conservation	20
Awnings and Shutters	21
Security Bars	21
CHAPTER 4 DOORS	23
<i>Design Standards for Doors</i>	24
Treatment of Doors	24
Replacement Doors	24
Energy Conservation	24
CHAPTER 5 PORCHES	25
<i>Design Standards For Porches</i>	26
Treatment of Porches	26
CHAPTER 6 ARCHITECTURAL DETAILS	29
<i>Design Standards for Historic Details</i>	30
Preservation of Architectural Details	30
Replacement of Architectural Details	31
CHAPTER 7 ROOFS	33
<i>Design Standards for Roofs</i>	34
Treatment of Roofs	34
Roof Additions	34
Materials	35

CHAPTER 8 ADDITIONS	37
<i>Design Standards for Additions</i>	38
Existing Additions	38
New Additions	38
Rooftop Additions	39
Deck & Pool Additions	40
 CHAPTER 9 SECONDARY STRUCTURES	41
<i>Design Standards for Secondary Structures</i>	42
Preserving Secondary Structures	42
 APPENDICES	A1
<i>Appendix A: Interpretation of Terms Related to Compliance</i>	A3
<i>Appendix B: The Secretary of the Interior’s Standards for the Rehabilitation of Historic Properties</i>	A5
<i>Appendix C: Architectural Styles of the Mansion Area.</i>	A5
 GLOSSARY	G1

ABOUT THIS DOCUMENT

The following document applies to the treatment of all historic properties within the jurisdiction of the Capitol Zoning District Commission. This includes properties within the Capitol Area and the Mansion Area.

The standards address treatment of existing historic features, repair of deteriorated details and replacement of missing elements.

In addition, design standards for new construction and site improvements for the relevant zoning district area may also apply to a specific project. Furthermore, underlying policies for these design standards are presented in the Master Plans for the Capitol and Mansion Areas. Refer to the chart on the next page to determine which other documents may apply.



An asterisk adjacent to a statement in the text indicates that it is a standard directly enforced by the Capitol Zoning District Commission. Other text is provided as advisory information and may also, in some circumstances, be considered in the Commission's reviews.



A check mark with an illustration indicates that it is an example of an appropriate treatment.



An "x" mark with an illustration indicates that it is an example of an inappropriate treatment.

The letter "R" precedes each of the design standards, to indicate that it is a part of the Rehabilitation Standards document.

PRESERVATION IN THE CAPITOL AND MANSION AREAS

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment, preserves and passes on important elements of the community's past, and yields economic rewards. Many property owners also are drawn to historic resources because the quality of construction is typically high, and the buildings are readily adaptable to contemporary needs. All of these benefits apply in the Capitol and Mansion Areas.

Goals for the areas

The overall preservation goal is to maintain the integrity of the Capitol and Mansion Areas' individual historic structures and their settings. To maintain the character of a historic building, design elements such as form, mass and materials should be considered in any alteration of a property. Another goal for the areas is to preserve key character-defining features and details. The relationship a building has with other neighborhood design elements also is important. In particular, considering the hierarchy of site elements, such as street trees, secondary structures, historic street elements, front yards and walkways, is a high priority.

Construction quality

Many of the historic structures in the Capitol and Mansion Areas are of high-quality construction. Lumber used came from mature trees and was properly seasoned and typically was milled to "full dimensions," which often yielded stronger framing. These structures also were thoughtfully detailed. The finishes of materials, including fixtures, wood floors and trim, were generally of high quality as well. By comparison, in today's new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a "value" for many people.

Adaptability

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable life-styles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of each structure. Open space often exists on a lot to accommodate an addition, if needed.

Livability and quality of life

When groups of older buildings occur, they create a street scene that is "pedestrian friendly," which encourages walking and neighborly interaction. Mature trees and architectural features also contribute to a sense of identity that is unique for the neighborhood, an attribute that is rare and difficult to achieve in newer areas. This physical sense of neighborhood can also reinforce desirable community social patterns and contribute to a sense of security.

Environmental benefits

Preserving a historic structure also is sound environmental conservation policy because "recycling" saves energy and reduces the need for producing new construction materials. Three types of energy savings occur. First, no energy is consumed to demolish the existing building and dispose of the resulting debris. Second, energy is not used to create new building materials, transport them and assemble them on site. Finally, the "embodied" energy, that which was used to create the original building and its components, is preserved.

By "reusing" older materials as a historic building, pressure also is reduced to harvest new lumber and other materials that also may have negative effects on the environment of other locales where these materials are produced. Because older buildings often are more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

Living in historic neighborhoods also helps reduce Little Rock's dependence upon automobiles. Because these older places are in close proximity to the original downtown, they provide opportunities for many people to work close to where they live, and because commuting distances are reduced, so are vehicle miles traveled. A reduction in gasoline consumed and in air pollution from emissions discharged are therefore positive results of living in historic neighborhoods.

Economic benefits

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where historic districts are established, property values typically rise or at least are stabilized. In this sense, designation of a historic district appears to help establish a climate for investment. Although the Mansion Area, for example, is not a locally designated district, but rather a state administered zoning district, it functions much in the same way. Property owners within the Mansion Area know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; their investments will not be undermined by inappropriate construction next door.

The condition of neighboring properties also affects the

value of one's own property. People invest in a neighborhood as much as the individual structure itself and, in historic districts where investment is attracted, property owners recognize that each benefits from the commitment of their neighbors. An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic districts, are under local jurisdictions.

Preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported as well. Therefore, when money is spent on rehabilitating a building, it has a higher "multiplier effect," keeping more money circulating in the local economy.

Rehabilitating a historic building also can cost less than constructing a new one. In fact, the guidelines for rehabilitation of historic structures presented in this document promote cost-saving measures. They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive. In some instances, appropriate restoration procedures may cost more than less sensitive treatments. In such cases, property owners are compensated for this extra effort, to some extent, in the added value that historic designation provides.

Incentives for preservation

While the economic benefits of rehabilitation are substantial, some special incentives also exist to help offset potential added costs of appropriate rehabilitation procedures. Income tax credits and deductions are offered at the federal level for certain appropriate rehabilitations.

Responsibility of ownership

Ownership of a historic property carries both the benefits described above and also a responsibility to respect the historic character of the property and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of Little Rock at large and that they play a vital role in helping to implement that policy through careful stewardship of the area's historic resources.

BASIC PRESERVATION THEORY

The Concept of Historic Significance

What makes a property historically significant? In general, properties must be at least 50 years old before they can be evaluated for potential historic significance, although exceptions do exist when a more recent property clearly has historical value. Historic properties must have qualities that give them significance. A property may be significant for one or more of the following reasons:

- Association with events that contributed to the broad patterns of history, the lives of significant people or the understanding of the community's prehistory or history.
- Construction and design associated with distinctive characteristics of a building type, period or construction method.
- An example of an architect or master craftsman or an expression of particularly high artistic values.
- Integrity of location, design, setting, materials, workmanship, feeling and association that form a district.
- An established and familiar natural setting or visual feature of the community.

Period of Significance

In most cases, a property is significant because it represents or is associated with a particular period in its history. Frequently, this begins with the construction of the building and continues through the peak of its early occupation. Building fabric and features that date from the period of significance typically contribute to the character of the structure.

Historic neighborhoods also have a period of significance. The Mansion Area, for example, has a period of significance which spans approximately 60 years (1880-1940). Throughout this period of significance, the district has been witness to a countless number of buildings and additions which have become an integral part of the neighborhood. Conversely, several structures have been built or alterations have been made after this period which are generally considered non-historic and may be considered for removal or replacement. In general keep this in mind:

Early alterations, additions or new construction (more than 50 years old) may have become historically significant and thus merit preservation.

- Many additions or alterations to buildings and districts that have taken place in the course of time are themselves evidence of the history of the building and its neighborhood and therefore may merit preservation.

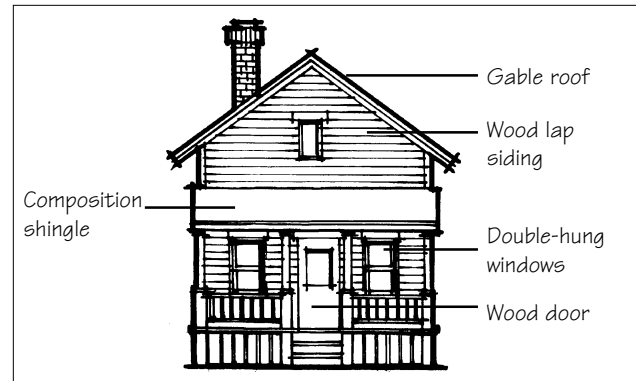
More recent alterations, additions or new construction that

are not historically significant may be removed.

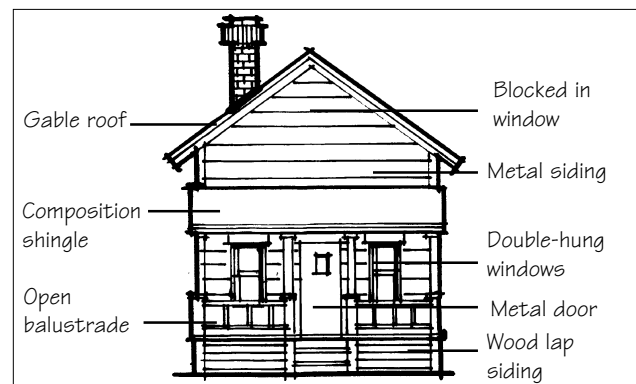
- For example, asphalt, aluminum, vinyl or other synthetic siding may presently obscure the original clapboard siding. In this case, removal of this alteration and restoration of the original material is strongly encouraged.
- Most alterations less than fifty years old lack historic significance.

Concept of Integrity

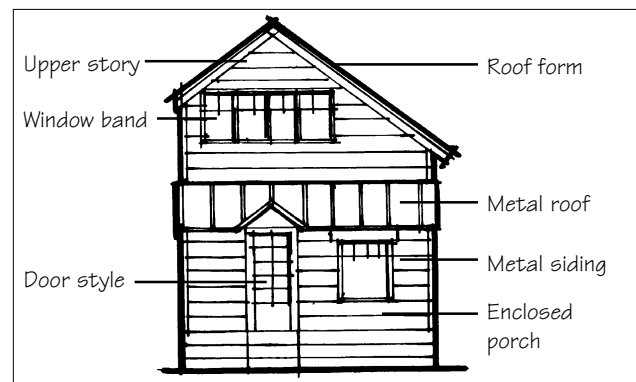
In addition to being from a historical period, a property also must have integrity, in that a sufficient percentage of the structure must date from the period of significance. The majority of the building's structural system and materials should date from the period of significance and its character-defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building. It is these elements that allow a building to be recognized as a product of its own time.



This property retains a high degree of integrity: most of the original features and materials survive. It would be rated "contributing."



In this case, the building has lost some of its original features and materials and integrity has been compromised. Nonetheless, these losses are retrievable and therefore the building would retain its historic integrity.



A building in this condition has lost a substantial amount of details and materials. It is no longer possible to adequately interpret its historic character and therefore, has lost its historic integrity.

PRESERVATION PRINCIPLES

The following preservation principles should be applied to all historic properties in the Capitol and Mansion Area:

Principle 1: Respect the historic design character of the building.

Don't try to change its style or make it look older than it really is. Confusing the character by mixing elements of different styles also is an example of disrespect.

Principle 2: Seek uses that are compatible with the historic character of the building.

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site.

Principle 3: Protect and maintain significant features and stylistic elements.

Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

Principle 4: Preserve any existing original site features or original building materials and features.

Preserve original site features such as hitching posts, rock walls, etc. Avoid removing or altering original materials and features. Preserve original doors, windows, porches and other architectural features.

Principle 5: Repair deteriorated historic features, and replace only those elements that cannot be repaired.

Upgrade existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials.

THE CAPITOL ZONING DISTRICT COMMISSION

Although the Legislature of the State of Arkansas created a five member Capitol Zoning District Commission (CZDC) in 1975, it was expanded to seven members in 1989 and again to nine members in 1993. Currently, a three member staff exists to provide administrative assistance and guidance to the Commission. The CZDC reviews and makes decisions on applications for construction activity within the Capitol Zoning District (Mansion and Capitol Areas) and reviews applications for moving or demolishing structures.

How the Standards Should Be Used

The standards are provided to property owners as information that should be used when planning an approach to the treatment of properties within the boundaries of the Capitol and Mansion Areas. Proposed projects must meet these standards and seek CZDC approval before the City will issue a building permit.

The Review/Approval Process

All requests for major alterations or demolition of an historic structure, as well as new construction projects, must be presented to the Capitol Zoning District Commission for review and should be submitted to the Capitol Zoning District Commission Office by the first business day of the month. The CZDC meets on the last Thursday of the month to review applications. Information required for submittal is outlined on the application. Contact the CZDC Office to obtain an application. Although the CZDC Staff is often available to assist drop-in requests, it is best to schedule an appointment. Such pre-application meetings are strongly encouraged.

CHAPTER 1: HISTORIC STREETScape & SITE DESIGN FEATURES

Policy:

Historic streetscape and site features that survive should be preserved. In addition, new features should be compatible with the historic context.

Background

A variety of streetscape features, including street trees, sidewalks and curbs, appeared early in the Mansion and Capitol Areas. Walkways and planting strips were popular and defined the front property line. A variety of plantings in the planting strip and front lawns also was seen. Each of these elements contributed to the historic character of these neighborhoods. Most of these features survive in the Mansion Area, and their preservation is an important objective.

Sidewalks

Concrete sidewalks are also historically significant elements that contribute to the neighborhood's inviting atmosphere and provide spaces for walking and personal interaction. A few stone pavers also survive in public sidewalks. These accent the scene and should be preserved.

Walkways

Walkways are usually straight and lead from the sidewalk to each house entry. The rhythm of these walkways spaced along the street contributes to a sense of visual continuity in the Mansion Area and to a few blocks in the Capitol Area. This progression of spaces, combined with landscape features such as fences and walls, greatly enhances the street scene.

Most walks are also of concrete, although some brick and stone walks survive. Each of these contributes to the historic character of the area and should be preserved.

Fences

Historically, most properties were not fenced, but several examples of the use of fences survive today indicating that, while not universal features, they were important accents. When used, fences were simple wood picket and cast or wrought iron, usually in front and side yards. These were relatively low in height and had a "transparent" character that allowed views into yards, providing interest to pedestrians. A noteworthy example is at the Villa Marre on Scott.

Retaining Walls

Occasionally masonry retaining walls occur in the Mansion and Capitol Areas. Many of these are short stone curbs at the inside sidewalk edge. In some cases, however, these walls rise to as much as four feet, such as along the 1500 block of Spring Street. These may have distinct mortar characteristics. The color and finish of the brick or stone, as well as its mortar style, are distinctive features that should be preserved.

Trees and other plant materials

Traditionally, foundation plantings were installed around many residential structures and other decorative plants were located in beds along property lines. Individual specimen trees were located throughout the areas. Mature trees are distinctive features of the Mansion Area that are especially important to preserve where feasible.

Street trees, located in the planting strip between the curb and the sidewalk, are also important features that should be maintained.



A tree-lined planting strip, front lawns and low scale fences are elements of traditional site designs in the Mansion Area.

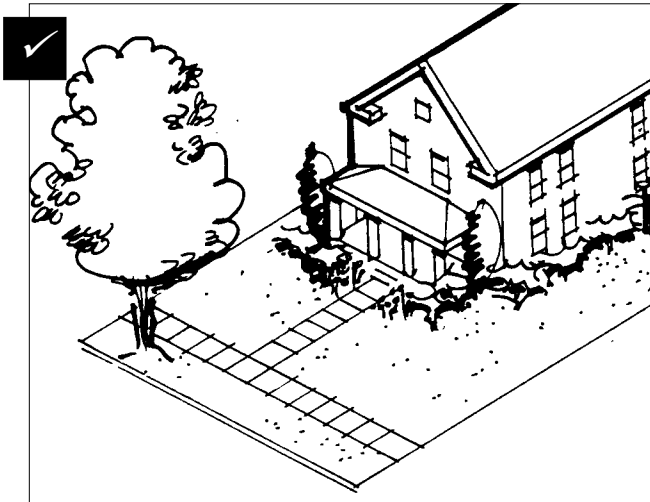
STREETSCAPE DESIGN STANDARDS



Do not cover grassy areas with gravel, rock or paving materials.



Maintain the character of the public planting strip. Sidewalks should be detached and separated from the curb with a planting strip.



Maintain the established progression of public-to-private spaces in front yards. This includes a sequence of experiences, beginning with the "public" sidewalk, proceeding along a "semipublic" walkway, to a "semiprivate" porch or entry feature, and ending in the "private" spaces beyond.

Planting Strip

R1.1 Maintain the character of the public planting strip.

- Preserve the character of the streetscape and any historically significant planting designs.
- Existing street trees that are in good condition should be maintained. If removal of a street tree is necessary in the public right of way, replanting with a species that is similar in character to that used historically should be considered.
- Planted turf is preferred. Avoid replacing plant materials with hard surfaces.

Sidewalks

R1.2 Preserve historic sidewalks.

- The alignment with other original sidewalks, the street and overall grid is of primary importance.
- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.

R1.3 When new sidewalks are to be installed, they should be compatible with the historic character of the streetscape.

- Sidewalks should be detached and separated from the curb with a planting strip.
- The concrete used for new sidewalks should be finished to match that of the original sidewalks.
- Modern finishes, such as exposed aggregate, are prohibited. Asphalt and brick are also inappropriate.

Walkways

R1.4 Maintain the established progression of public-to-private spaces in front yards.

- This includes a sequence of experiences, beginning with the "public" sidewalk, proceeding along a "semipublic" walkway, to a "semiprivate" porch or entry feature, and ending in the "private" spaces beyond.
- Provide a walkway running perpendicular from the street to the front entry.

R1.5 Use paving designs that are similar to those employed historically for front yard walkways.

- Stone, concrete or brick are appropriate materials for private, front yard walks.
- The paving design should be compatible with the building style.

R1.6 Preserve historic walkways in front yards.

- Preserving historic stone and brick paving is particularly important.
- The historic paving pattern and mortar details also should be preserved.

Fences

R1.7 Preserve original fences.

- Maintain a painted finish on wood fences. Many metal fences also should be painted.
- Replace only those portions that are deteriorated beyond repair.
- Preserve significant design details, such as finials and newel posts.



Experiencing the progression from the public sidewalk, into the yard and onto a porch is one of the most important character-defining features of residential construction. This feature should be preserved with historic buildings and also should be interpreted in new construction.



A fence that is low to the ground and "transparent" in nature, such as this wrought iron fence, is appropriate.



A new fence should be in character with those seen historically.



Although the use of transparent fences is also encouraged in rear yards, a solid stockade fence may be considered where privacy is a concern. Also preserve original retaining wall.

R1.8 A new fence should be in character with those seen historically.

- The fence should be in keeping with the building style.
- Where a fence is to be used along a public right of way, a metal picket fence, in the character of traditional wrought iron, is preferred. A painted wood picket fence also is an appropriate alternative in most locations. Pickets should be evenly spaced. Post-and-rail designs are discouraged.
- A fence that defines a front yard is usually low to the ground (less than 40 inches). This scale should be maintained.
- Unpainted wood, chain link and solid "stockade" fences are inappropriate materials in front yards and side yards when they face the street..
- Newel posts should be in character with the fence. Decorative metal newel posts should be used with wrought iron, for example. Brick piers as supports for metal or wood posts are usually out of character with the traditions of the Mansion and Capitol Areas.
- Privacy fences may be used in back yards, sideyards and along alleys (less than 72 inches).
- On corner lots, both sides that abut public sidewalks and streets should be treated as front yard fences.

R1.9 A side yard fence should also have a "transparent" quality.

- A side yard fence may reach heights taller than front yard fences, but should incorporate transparent elements to minimize the possible visual impacts.

R1.10 A solid fence may be used in a rear yard.

- Although the use of transparent fences is also encouraged in rear yards, a solid stockade fence may be considered where privacy is a concern.

Retaining Walls

R1.11 Preserve original retaining walls.

- If repointing is necessary, use a mortar mix that is similar to that used historically and apply it in a joint design that matches the original.
- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.
- Painting a historic masonry retaining wall, or covering it with stucco or other cementitious coatings, is inappropriate.

R1.12 Maintain the original height of a retaining wall.

- Increasing the height of a wall to create a privacy screen is inappropriate. If a fence is needed for security, consider using a wood or iron one similar to those seen historically that is mounted on top of the wall.

R1.13 For a replacement retaining wall, use materials that appear similar to that of the original.

- The color and finish of the brick or stone, as well as its mortar style, are distinctive features that should appear in replacement walls.

Yard Designs**R1.14 Preserve the traditional character of residential front yards.**

- The front yard should be predominantly lawn, with planting material.
- The use of paved surfaces should be minimized.

R1.15 Avoid using plant materials that may damage historic building materials.

- Avoid planting climbing ivy on building walls
- Also avoid locating plant materials or trees too close to a building.

R1.16 Preserve mature trees when feasible.

- Removal of mature trees is strongly discouraged.



Distinctive landscape features include retaining walls, lawns and foundation plantings.



Preserve the traditional character of residential front yards.

Note:

Commission approval is also required for planting along parking areas.

Approval is *not* required for other planting within private yards.

Parking Areas and Driveways

R1.17 Locate parking to the side or rear.

- Place parking in the rear when feasible. Locating to the side may also be appropriate.
- Locating parking in front of a building is inappropriate.

R1.18 Screen parking areas from the public way.

- Planting beds and hedges are preferred.
- Low masonry walls or fences that are in character with those seen historically may be considered.

R1.19 Include landscaped areas in large parking lots.

- See the detailed landscape standards for parking lots in the parking sections in the Design Standards for the Mansion and Capitol Areas.

R1.20 Minimize the visual impacts of driveways as seen from the street.

- Providing access from an alley is preferred, rather than creating a new curb cut.
- Use porous paving materials, such as grasscrete or consider using paving strips in order to reduce the amount of hard surface in the front yard.

Archeology

R1.21 Archeological sites shall be identified.

- If an archeological site is found, the commission shall be notified.

CHAPTER 2:

HISTORIC BUILDING MATERIALS

Policy:

Primary historic building materials should be preserved in place whenever feasible. When the material is damaged, limited replacement which matches the original, should be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

This section addresses the treatment of primary historic building materials, those that compose the dominant exterior surfaces of historic buildings. The treatment of materials used for architectural trim is addressed in a separate section.

Typical Materials

In the Capitol and Mansion Areas, painted wood siding and brick were typical primary building materials used historically. A variety of lap profiles were used, but a clapboard siding, with a four-inch exposure, was the most typical. Board and batten siding was occasionally applied to accessory structures. Brick appeared on some of the grander houses as well as commercial and institutional structures. Brick buildings include the New Hotze House, the Turner-Ledbetter House and Trinity Cathedral. Masonry also was used frequently for foundations of wood sided structures. A few examples of the early use of stucco also exist.

In each case, the distinct characteristics of the primary building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building. For example, because the standard lap dimensions of wood siding are so distinctive from the historic period, they play an important role in establishing the scale of historic buildings. In a similar manner, the size, color and finish of original brick are important characteristics of historic masonry structures.

Maintaining Materials

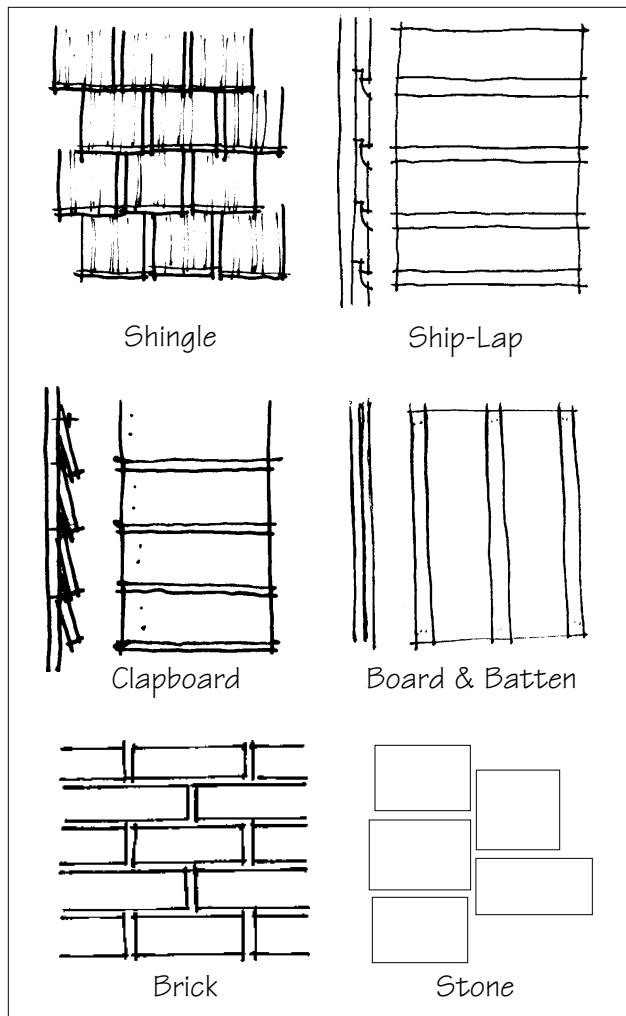
Maintaining exterior building materials in good condition is essential to the preservation of historic structures. The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces should be protected with a good application of paint, for example, and mortar joints should be maintained in masonry walls.

Maintaining trim pieces associated with wood siding is also essential because they help to seal joints where moisture can penetrate the building wall. Corner boards protect the ends of lap siding, for example, while fascia boards help keep water from entering under eaves.

Maintaining Masonry Walls

With regard to masonry walls, maintaining mortar joints is an important consideration. Masonry walls may have eroded because water has "wicked" up through the wall, or cracks may have opened as a result of uneven settlement of the foundation. In any case, these openings in the masonry construction may expose the wall to further deterioration.

When repointing is required, it is important that a mortar mix be used that is similar in character to that used historically, both in terms of its appearance and also in its composition. Historically, mortars contained high percentages of lime, which resulted in a flexible joint. More recent mortars employ high ratios of Portland cement, which is too hard for the softer brick used in many early structures. Repointing with Portland cement can actually accelerate deterioration of a historic masonry wall. It is best to use a high lime recipe, with a small amount of Portland cement for hardening while not making it so brittle as to damage the brick. (See the references on page R-10 for additional information.)



Typical historic wall materials are wood, stone and brick.



Protect wood features from deterioration. Maintain protective coatings to retard drying and ultraviolet damage. If the building was painted originally, it should remain painted.

Repairing Materials

When deterioration occurs, repairing the material rather than replacing it is preferred. In other situations, however, some portion of the material may be beyond repair. In such a case, consider replacement. The new material should match the original in appearance. If wood siding had been used historically, for example, the replacement also should be wood.

It is important, however, that the extent of replacement materials be minimized because the original materials contribute to the authenticity of the property as a historic resource. Even when the replacement material exactly matches that of the original, the integrity of a historic building is to some extent compromised when extensive amounts of original materials are removed.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.

Artificial Siding

Rather than replace siding, some property owners consider covering the original building material. Aluminum and vinyl are examples of materials that are often discussed. Using any material, either synthetic or conventional, to cover historic materials is inappropriate. Doing so would obscure the original character and change the dimensions of walls, which is particularly noticeable around door and window openings.

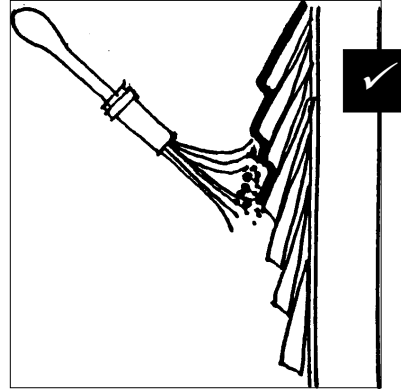
The extra layer may in fact cause additional decay, both by its method of attachment and because it may trap moisture inside the historic wall. For similar reasons, if original wall materials are presently covered with a more recent siding, remove the outer layer and restore the original. When damaged, synthetic materials also can be more difficult to repaint, repair or replace. (See references on page R-10 for additional information.)

STANDARDS FOR HISTORIC BUILDING MATERIALS

Treatment of Materials

* R2.1 Preserve original building materials.

- Avoid removing siding that is in good condition or that can be repaired in place.
- Remove only siding which is deteriorated and must be replaced.
- Masonry features that define the overall historic character, such as walls, cornices, pediments, steps and foundations, should be preserved.
- Avoid rebuilding a major portion of exterior masonry walls that instead could be repaired. Reconstruction may result in a building which is no longer historic.



Plan repainting carefully. Always prepare a good substrate. Also, use compatible paints.

R2.2 Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings of paint to retard decay and ultraviolet damage.
- Caulk joints to prevent water intrusion.

R2.3 Plan repainting carefully.

- Always prepare a good substrate. Remove damaged or deteriorated paint only to the next intact layer, using the gentlest means possible, prior to painting.
- Use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

* R2.4 Generally, brick or stone that was not painted historically should remain unpainted.

- Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.
- * • Some of the earlier masonry buildings may be constructed of a very soft brick that lacks a water-protective outer glaze. In these instances, painting the brick may be appropriate to provide protection. However, before painting any historic brick structure, check with the CZDC staff to determine the appropriateness of doing so. If permitted, the paint color must match that of the original brick.



Some of the earlier masonry buildings may be constructed of a very soft brick that lacks a water-protective outer glaze. In these instances, painting the brick may be appropriate to provide protection.

Repair of Materials

*** R2.5 Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.**

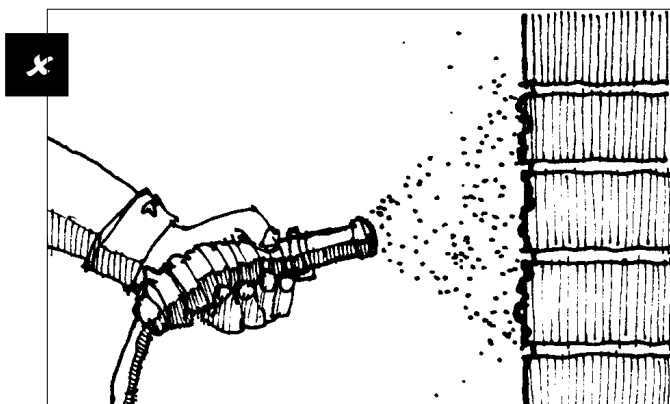
- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed using consolidates. Epoxies and resins may be considered for wood repair, and special masonry repair components also may be used.

R2.6 Repoint mortar joints in masonry walls where erosion has occurred.

- Match the old mortar in strength, composition, color and texture.
- Avoid using mortar with a high Portland cement content, which will be substantially harder than the original.
- Match the original joints in width and profile.

♦ R2.7 Use the gentlest means possible to clean the surface of a structure.

- Perform a test patch to determine that the cleaning method will cause no damage to the material surface. Many procedures can actually have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.
- If cleaning is appropriate, a low pressure water wash is preferred. (See below for additional information.)



Use the gentlest means possible to clean the surface of a structure. Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.

For additional information:

Grimmer, Anne E. *Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.

Myers, John H., revised by Gary L. Hume. *Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings—The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, 1984.

Park, Sharon C. *Preservation Brief 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.

Weeks, Kay D. and David W. Look. *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork*. Washington, DC: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior, 1982.

Replacement Materials

* **R2.8 Match the original material in composition, scale and finish when replacing materials on primary surfaces.**

- If the original material was wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- If brick must be replaced, match the original in size, color and finish. Mortar joints for patched areas also should match those of the historic wall.
- Replace only the material that is required. If a few boards are damaged beyond repair, then only they should be replaced, not the entire wall.

* **R2.9 Using synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for *primary* building materials is inappropriate.**

- Modular materials should not be used as replacement materials. Synthetic stucco and panelized brick, for example, are inappropriate.
- Using concrete block as a substitute for brick at a foundation also is inappropriate.
- In some instances, substitute materials may be used for replacing architectural *details* but doing so is not encouraged. See the material sections in the Design Standards for the Mansion and Capitol Areas.

Covering Materials

* **R2.10 Covering original building materials with new materials is inappropriate.**

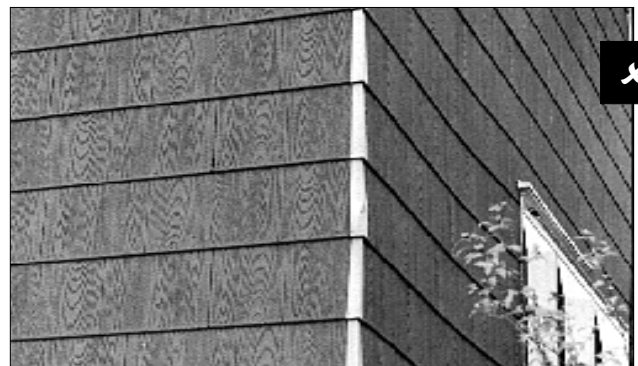
- Vinyl siding, aluminum siding and new stucco are inappropriate on historic buildings. Other imitation materials that are designed to look like wood or masonry siding, but that are fabricated from other materials, are also inappropriate.

R2.11 Consider removing later covering materials that have not achieved historic significance.

- If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.
- Once the non-historic siding is removed, repair the original, underlying material.



Match the original material in composition, scale and finish when replacing materials on primary surfaces.



Imitation materials that are designed to look like wood or masonry siding, but that are fabricated from other materials, are inappropriate.



Wood is a typical Little Rock siding and is an appropriate material.

CHAPTER 3: WINDOWS

Policy:

The character-defining features of historic windows and their distinctive arrangement on a wall should be preserved. In addition, a new window should be in character with the historic building. This is especially important on primary facades.

Background

Windows are some of the most important character-defining features of historic structures. They give scale to buildings and provide visual interest to the composition of individual facades. Because window designs so significantly affect the character of a historic structure, the treatment of a historic window and the design of a new one are therefore very important considerations.

Window Features

The size, shape and proportions of a historic window are among its essential features. Many early residential windows in the Mansion Area were vertically-proportioned, for example. Another important feature is the number of “lights,” or panes, into which a window is divided. Typical windows for many late nineteenth century houses were of a “one-over-one” type, in which one large pane of glass was hung above another single pane.

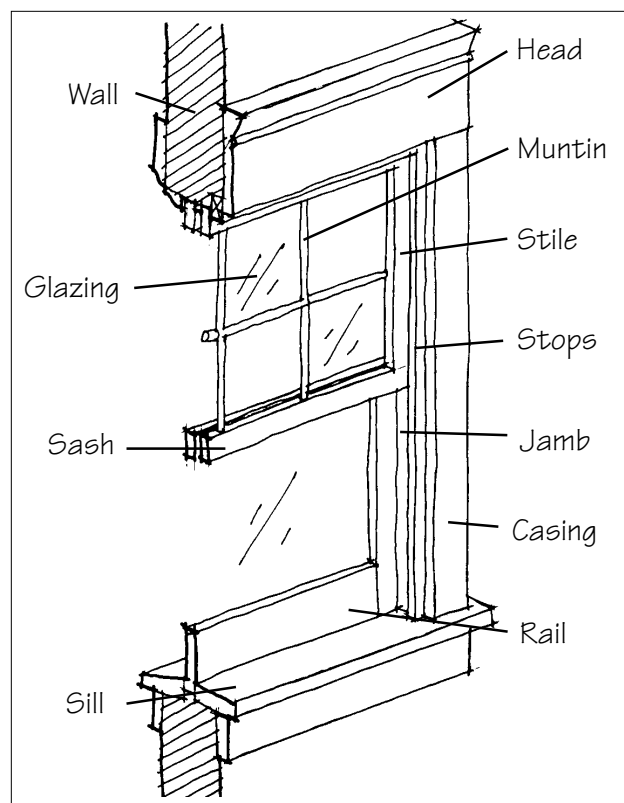
The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features. Most early windows were made of wood although some historic metal casement windows are found. In either case, the elements themselves had distinct dimensions, profiles and finishes. (See the discussion of individual building styles in Appendix C for additional information about specific window types.) All of these features are elements of historic window designs that should be preserved.

Shutters and Awnings

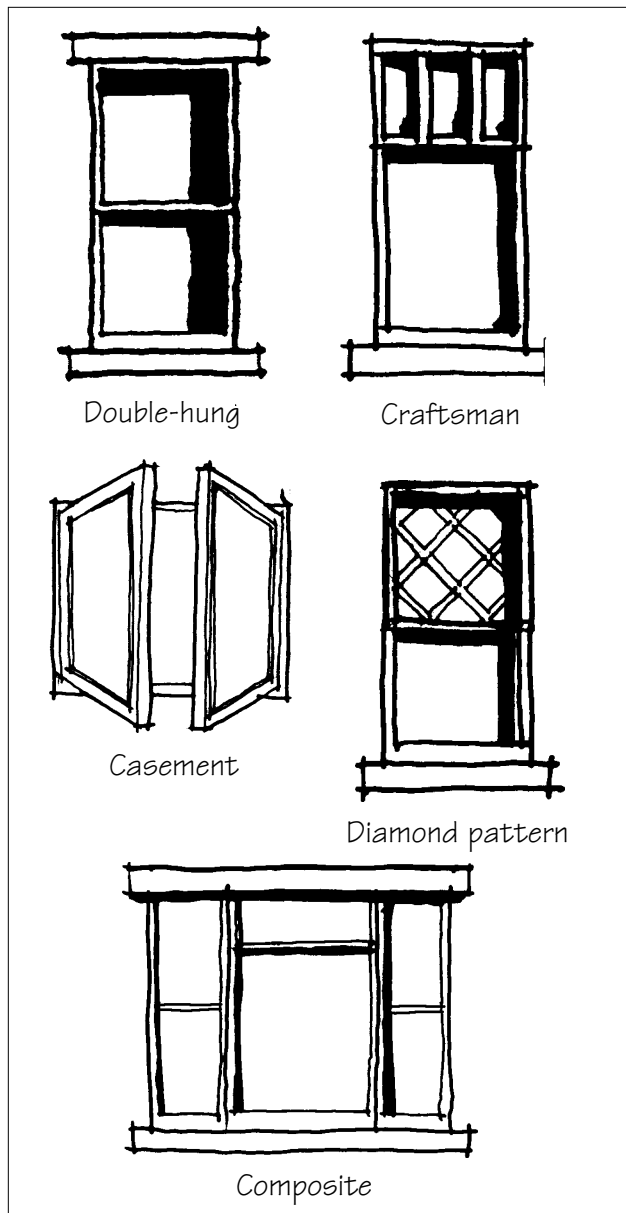
Wooden shutters were used occasionally in turn-of-the-century Little Rock houses. Typically, they were constructed of a wood frame and had wood slats. They were mounted on metal hinges and were opened and closed in response to varying weather and light conditions.



Because window designs so significantly affect the character of a historic structure, the treatment of a historic window and the design of a new one are therefore very important considerations.



Typical double-hung window components.



Typical window types on historic buildings in the Mansion Area.

Fabric awnings appeared on many historic commercial buildings along the northern portions of Main Street. They were rarely used on residences, although some awnings may have been applied in the mid-twentieth century. Those that were most compatible were made of fabric and were mounted on operable frames.

Window Types

Window types typically found in historic structures in the Mansion and Capitol Areas include:

Casement -

Hinged windows that swing open, typically to the outside.

Display window -

Large plate glass windows on the ground level of commercial buildings.

Double hung -

Two sash elements, one above the other. Both upper and lower sash slide within tracks on the window jambs.

Fixed -

The sash does not move.

Ornamental or specialty windows -

Unusual shapes, such as a circular window; or distinct glazing patterns, such as a diamond-shaped, multi-pane window, which may be associated with distinct building styles. These may be fixed or operable.

Single hung -

Two sash elements, one above the other. Only the lower sash moves.

Transom -

An operable window above a door or above a commercial display window

Maintenance tips for windows:

To preserve a window:

- Maintain a good coat of paint on all exposed surfaces to protect the original material.
- Replace old glazing compound to secure the glass and reduce air leaks.
- Install new weather-stripping to further reduce air leaks.

STANDARDS FOR HISTORIC WINDOWS

Treatment of Windows

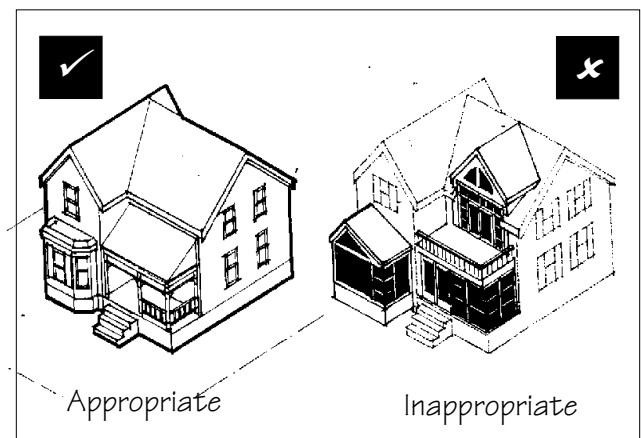
- * **R3.1 Preserve the functional and decorative features of a historic window.**
 - * • Features important to the character of a window include its frame, sash, muntins, mullions, glazing, sills, heads and jambs. Repair frames and sashes rather than replacing them, whenever conditions permit.
- * **R3.2 Preserve the position, number and arrangement of historic windows in a building wall.**
 - * • Enclosing a historic window opening in a key character-defining facade is inappropriate, as is adding a new window opening. This is especially important on primary facades where the historic ratio of solid-to-void is a character-defining feature.
 - * • Greater flexibility in installing new windows may be considered on rear walls.
- * **R3.3 Preserve the size and proportion of a historic window opening.**
 - * • Reducing an original opening to accommodate a smaller window or increasing it to receive a larger one are inappropriate measures.
 - * • Installing a "picture window" is inappropriate.
- * **R3.4 Preserve the historic ratio of window openings to solid wall on a primary facade.**
 - * • Significantly increasing the amount of glass on a character-defining facade will negatively affect the integrity of the structure.



Enclosing a historic window opening on a key character-defining facade destroys much of the building's historic character and is inappropriate.



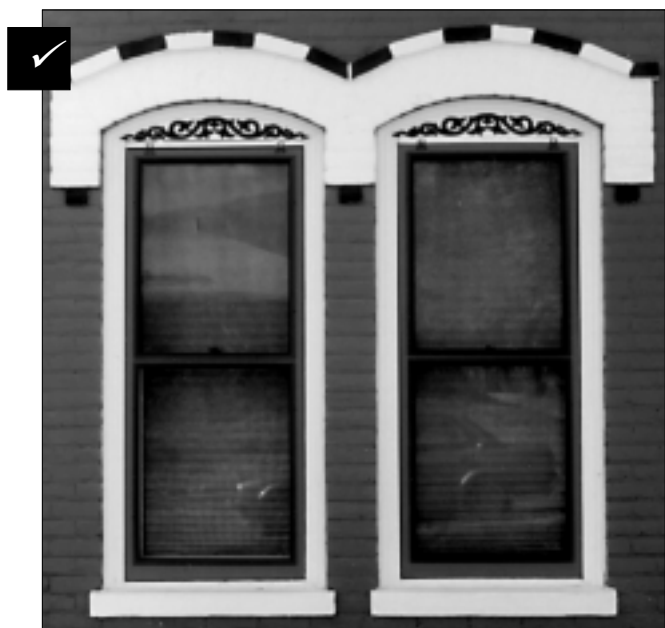
Reducing an original opening to accommodate a smaller window or increasing it to receive a larger one are inappropriate measures.



Preserve the historic ratio of window openings to solid wall on a primary facade.



Match a replacement window to the original in its design.



If a storm window is to be installed on the exterior, match the sash design of the original window (as this one does).

Replacement Windows

*** R3.5 Match a replacement window to the original in its design.**

- If the original is double-hung, then the replacement window also should be double-hung or, at a minimum, appear to be so. Match the replacement also in the number and position of glass panes.
- Matching the original design is particularly important on key character-defining facades.

*** R3.6 In a replacement window, use materials that appear similar to the original.**

- Using the same material as the original is preferred, especially on character-defining facades. However, a substitute material may be considered if the appearance of the window components will match those of the original in dimension, profile and finish.
- The finish must appear similar to that of painted wood.
- Match, as closely as possible, the profile of the sash and its components to that of the original window.

Energy Conservation

R3.7 Use a storm window to enhance energy conservation rather than replace a historic window.

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way.
- * If a storm window is to be installed on the *exterior*, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window. Match the color of the storm window sash with the color of the window frame; do not use an anodized or a milled (a silvery metallic) finish.

For additional information:

National Trust for Historic Preservation. *New Energy for Old Buildings*. Washington, DC: The Preservation Press, National Trust for Historic Preservation, 1981.

New York Landmarks Conservancy. *Repairing Old and Historic Windows: A Manual for Architects and Homeowners*. Washington, DC: National Trust for Historic Preservation, 1992.

Park, Sharon C. *Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, DC: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Awnings and Shutters

*** R3.8 Awnings should be similar in character to those used traditionally.**

- First, an awning must be compatible with the building period and style.
- * • Fabric only may be used. It should appear similar in texture and finish to canvas that was used historically. A matte finish is appropriate, whereas a glossy finish is inappropriate.
- * • Operable frames are preferred, although rigid frames may be considered.
- * • The shape of the awning should reflect that of the opening. An arch shape should be used on an arched window, for example.
- * • Internal illumination is inappropriate.
- * • In commercial applications, see the sign section in the General Design Standards also.

*** R3.9 Shutters should appear similar to those used historically.**

- Shutters, or blinds, are appropriate in limited circumstances and only on specific styles of architecture.
- * • Shutters that are operable are preferred. At a minimum, they must fit the size of the opening and appear as if they function.

Security Bars

R3.10 Security bars should be designed to minimize visual impacts.

- * • Designs should be simple in character.
- Locating security bars inside is preferred.

CHAPTER 4: DOORS

Policy:

The character-defining features of a historic door and its distinct materials and placement should be preserved. In addition, a new door should be in character with the historic building. This is especially important on primary facades.

Background

Doors, which are important character-defining features of historic structures, give scale to buildings and provide visual interest to the composition of individual facades. Some doors are associated with specific architectural styles. Many historic doors are noted for their materials, placement and finishes. Because an inappropriate door can severely affect the character of a historic house, one should be careful to avoid radical alteration of an old door and, if needed, to choose a new door that is appropriate to the design of the house.

Door Features

Important features include the door and its frame, the sill, head, jamb and any flanking windows or transoms.

Door Types

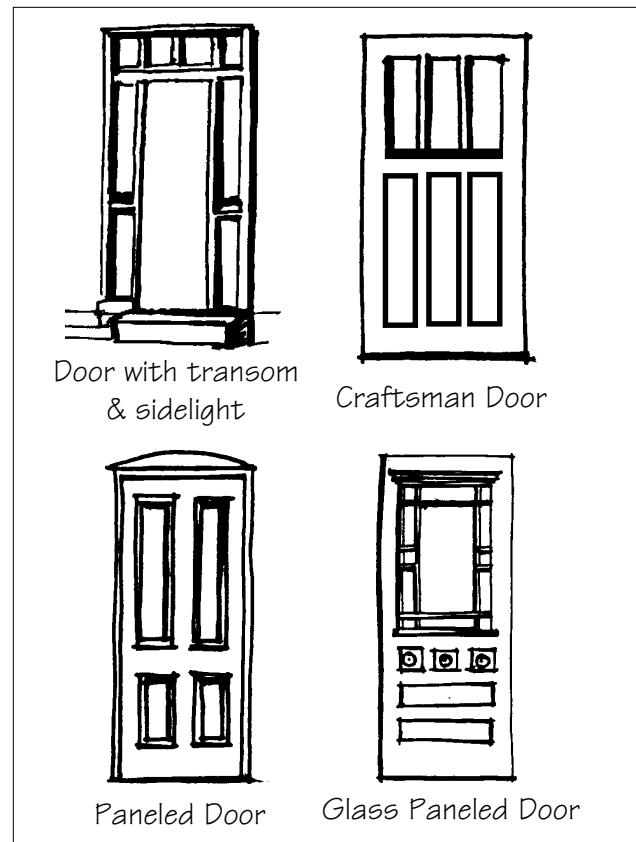
Door types found on historic structures in the Capitol and Mansion Area include:

Doorway with transom and sidelights - Typically a wooden door flanked by sidelights and topped with a rectangular transom.

Craftsman door - This type of door is distinctive for its thick wood plank design, often with upper glass lites divided by heavy muntins. Some Craftsman doors have a wood shelf bracket under the lites.

Glass paneled door - This type of door has a wide pane of glass in the upper portion of the door. Many Victorian era houses have glass paneled doors that are embellished with turned wood details and etched or stained glass.

Paneled door - Wooden door with raised panels.



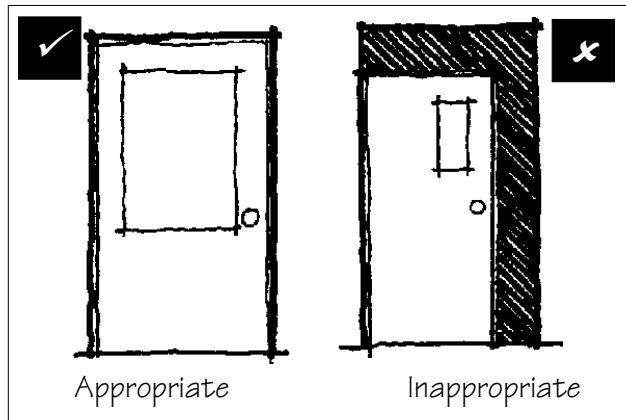
Typical front doors seen in the Mansion Area.



The character-defining features of historic front doors should be preserved.

DESIGN STANDARDS FOR DOORS

The standards for the treatment of doors apply primarily to front doors. Greater flexibility should be applied when replacing side and rear doors.



Maintain the historic door proportions.

Treatment of Doors

* R4.1 Preserve the decorative and functional features of a primary entrance.

- These include the door, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking sidelights.
- Avoid changing the position and function of original front doors and primary entrances.
- Also maintain the size and shape of original door openings.
- A wood framed screen door may be considered. Its design should be in character with the historic structure.

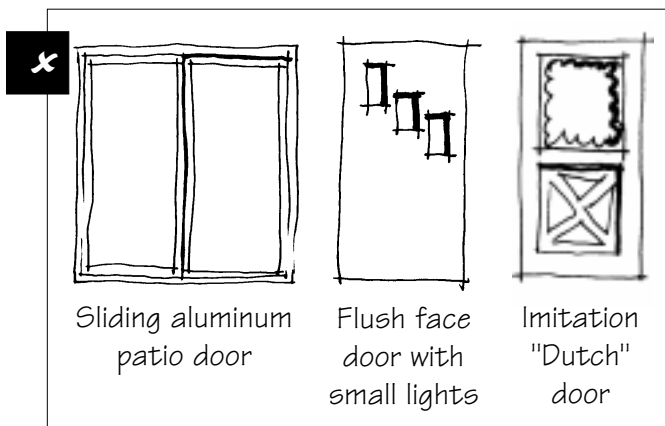
* R4.2 When a historic door is damaged, repair it and maintain its general historic appearance.

- Altering its size and shape is inappropriate.

Replacement Doors

* R4.3 When replacing a door, use a design that appears similar to the original or to one associated with the style of the house.

- Use materials that appear similar to that of the original. Wood is preferred.
- A simple paneled door is appropriate for many building styles.
- A flush face door is generally inappropriate for a front door.



These are inappropriate replacement doors.



When a door is to be replaced, the new one should match the appearance of the original.

Energy Conservation

R4.4 If energy conservation is a concern, consider using a storm door instead of replacing a historic entry door.

- Generally, wood storm doors are most appropriate.
- A metal storm door may be appropriate if it is simple in design and if the frame is anodized or painted so that raw metal is not visible.
- A storm door design should not obscure that of the main door behind it.

CHAPTER 5: PORCHES

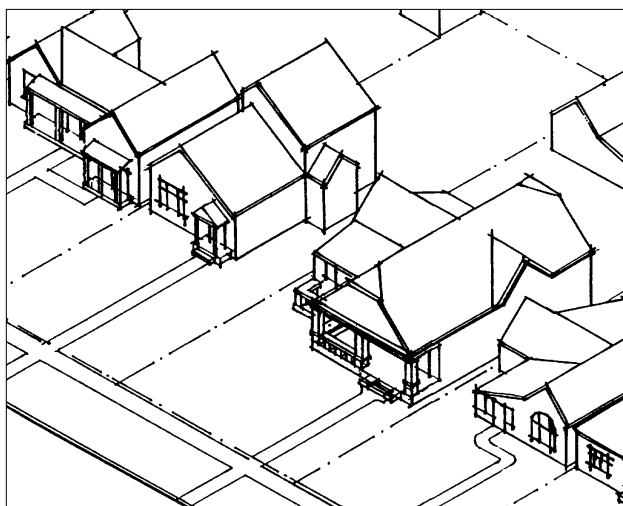
Policy:

Where a porch is a primary character-defining feature of a front facade, it should be maintained. If the original porch is missing, a replacement porch should be constructed to be in character with the original in terms of its scale, materials and detailing.

Background

Historically, porches were popular features in residential designs. They appear on simple vernacular structures as well as those with distinct architectural styles. From the Victorian houses of the late Nineteenth Century to the period revival and Craftsman homes of the early and middle Twentieth Century, designers integrated porches into their buildings. Earlier porches were almost exclusively constructed of wood, and while this material remained popular into the middle of the Twentieth Century, stone was used on some of the later houses in the Mansion Area.

A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the facade and catches breezes in the warmer months, while providing a space for residents to sit and congregate. Finally, a porch connects a house to its context by orienting the entrance to the street.



Porches serve various functions: they orient buildings to the street, link houses to their larger contexts and often are catalysts for personal interaction in the neighborhood.

Because of their historical importance and prominence as character-defining features, porches should be preserved and they should receive sensitive treatment during exterior rehabilitation.

Porch Features

While they do vary in character, most porches have a few elements in common:

- balustrades
- posts or columns
- architectural details
- hipped, gabled or shed roofs



Character-defining features of a porch should be preserved. These include balustrades, columns, brackets and steps, as well as foundations and flooring materials.

DESIGN STANDARDS FOR PORCHES



Preserve an original porch. Maintain the basic porch structure as well as its distinctive trim features.



When replacing missing porch railings, the proportions and spacing of balusters should match the original. This replacement matches the original.



The spacing of balusters on this replacement railing is inaccurate.

Treatment of Porches

* **R5.1 Preserve an original porch.**

- * • Maintain the basic porch structure as well as its distinctive trim features.
- * • Replace missing posts and railings when necessary. Match the original character of porch columns. The proportions and spacing of balusters also should match the original.
- * • Unless it was used historically on a structure, wrought iron is inappropriate. Metal pipe also is inappropriate for porch columns.

* **R5.2 Avoid removing or covering historic materials and details on a porch.**

- Removing an original balustrade, for example, is inappropriate.

* **R5.3 Enclosing a historic front porch is inappropriate.**

- Enclosing a porch destroys the openness and transparency of the porch and is inappropriate. This applies to front porches and to significant side porches that are visible from the street.
- Enclosing a porch with glass is also inappropriate.
- Enclosing a subordinate side porch or one in the rear may be considered, if the enclosure maintains the height and shape of the historic roof and if the size of the openings and materials match those of the main structure. The Capitol Zoning District Commission will consider such approaches on an individual basis.
- A porch screen may be considered if the screen material does not cover or alter character defining porch features and is a fine, dark, non-metallic finish.

* **R5.4 If porch replacement is necessary, reconstruct it to match the original in form and detail.**

- Use materials similar to the original.
 - The height of the railing and the spacing of balusters should appear similar to those used historically.
 - Speculative construction of a porch is discouraged. Avoid applying decorative elements that are not known to have been used on such houses.
- * • If no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings in the neighborhood.



The porch in the top photograph has experienced inappropriate alteration; metal posts have replaced original wood piers. In the case that adequate documentation is not available for reconstruction, consulting houses of similar character and age is appropriate.



Preserve original porch features. Patch and repair significant features rather than replace.

Maintenance tips for porches:

- Maintain drainage off of the main roof of the house, as well as off the roof of the porch.
- Channel water away from the foundation of the porch.
- Maintain a good coat of paint on all exposed wood surfaces.

CHAPTER 6:

ARCHITECTURAL DETAILS

Policy:

Architectural details help establish a historic building's distinct visual character; thus, they should be preserved whenever feasible. If architectural details are damaged beyond repair, their replacement, matching the original detailing, is recommended.

Background

Architectural details add visual interest, distinguish certain building styles and types, and they often showcase superior craftsmanship and architectural design. Features such as window hoods, brackets, and columns exhibit materials and finishes that are associated with particular styles, and therefore their preservation is important. Where replacement is required, one should remove only those portions that are deteriorated beyond repair.

Materials for Replacement Details

Using a material to match that employed historically is always the best approach. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original.

In the past, substitute materials were employed as cheaper, quicker methods of producing architectural features. Many of these historic "substitutes" are now referred to as *traditional* materials. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable substitutes. In *Preservation Brief 16*, entitled *The Use of Substitute Material*, the National Park Service comments that "some preservationists advocate that substitute materials should be avoided in all but limited cases. The fact is, however, that substitute materials are being used more frequently than ever. They can be cost-effective, can permit the accurate visual duplication of historic materials, and last a reasonable time."

Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to decay or where maintenance may be difficult (such as on a church spire).

Another factor which may determine the appropriateness of using substitute materials for architectural details is on their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. In this case, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged. Conversely, the use of fiberglass to reproduce a cornice on a second story may be successful.



Decorative clapboard siding, multi-paned windows, chimney trim and a hooped metal fence are among the design details that contribute to the character of this property.

DESIGN STANDARDS FOR HISTORIC DETAILS



Window frames, brackets, molding and strapwork are examples of architectural features that contribute to the historic significance of a property which should be preserved.



Features such as eave details often exhibit materials and finishes associated with particular styles, and therefore their preservation is important.

Preservation of Architectural Details

*** R6.1 Avoid removing or altering significant architectural details.**

- Porches, turned columns, brackets and jigsaw ornaments are examples of architectural features which should be preserved.

*** R6.2 Avoid adding elements or details which were not part of the historic design.**

- For example, details such as decorative millwork or shingles should not be added to buildings if they were not original features of the structure.

*** R6.3 Protect and maintain significant stylistic elements.**

- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

R6.4 Use approved technical procedures for cleaning, refinishing and repairing architectural details.

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.

R6.5 Minimize intervention with historic elements.

- Maintain character-defining features. Repair only those features that are deteriorated. Finally, replace only those features that are beyond repair.
- Patch, piece-in, splice, consolidate or otherwise upgrade the existing material, using recognized preservation methods whenever possible.

*** R6.6 When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.**

- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.

Replacement of Architectural Details

*** R6.7 Replacement of missing elements may be included in repair activities.**

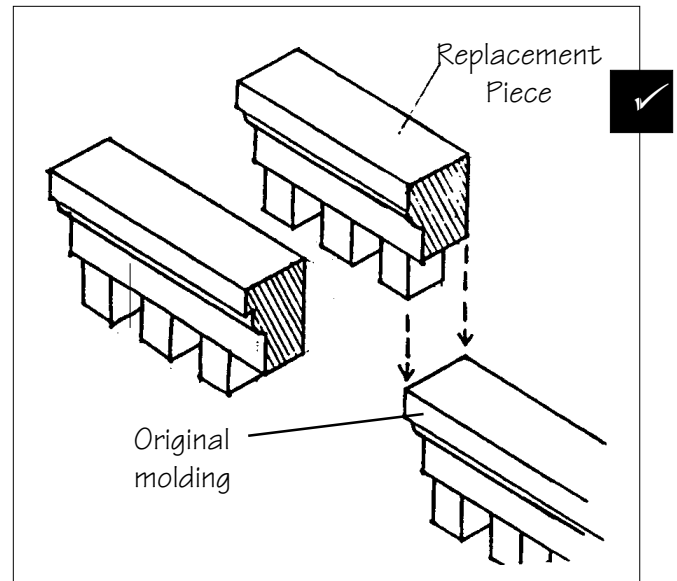
- Replace only those portions that are beyond repair.

*** R6.8 Replace missing original features in kind.**

- Use the same kind of material as the original.
- If substitute materials must be used, then they must convey the visual appearance of the original material in form and design.
- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's genuine heritage.
- Replacement details should match the original in scale, proportion, finish and appearance.

*** R6.9 When reconstruction in kind is impossible, developing a compatible new design that is an interpretation of the original is appropriate.**

- This is appropriate when inadequate information exists to allow for an accurate reconstruction of missing features.
- The new element should relate to comparable features in general size, shape, scale and finish.
- For primary residential structures, details may be adapted from similar houses within the neighborhood, when there is evidence that a similar element once existed. For example, where "scars" on the exterior siding suggest the location of decorative brackets but no photographs exist of their design, then designs for historic brackets on historic houses that are clearly similar in character may be used as a model.



Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.



Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

CHAPTER 7: ROOFS

Policy:

The character of a roof should be preserved, including its form and materials, whenever feasible.

Background

The character of the roof is a major feature for most historic structures. When repeated along the street similar roof forms contribute to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof.

Roof Deterioration

The roof is a building's main defense against the elements. When the roof begins to experience failure, many other parts of the house also may be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry

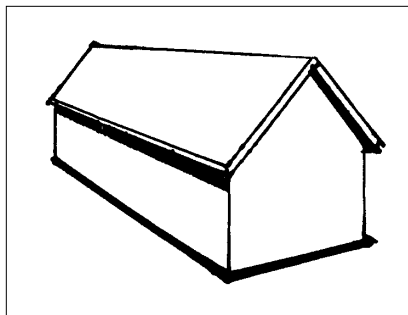
- Loose flashing around chimneys and ridges
- Loose or missing roof shingles
- Cracks in roof membranes caused by settling rafters

These problems should be promptly addressed to prevent further deterioration.

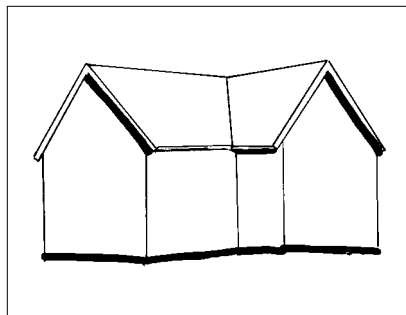
Roof Form

In repairing or altering a historic roof it is important to preserve its original character. For instance, one should not alter the pitch of the historic roof, the perceived line of the roof from the street or the orientation of the roof to the street. The historic depth of the overhang of eaves, which often is a key feature of the style of the house, also should be preserved.

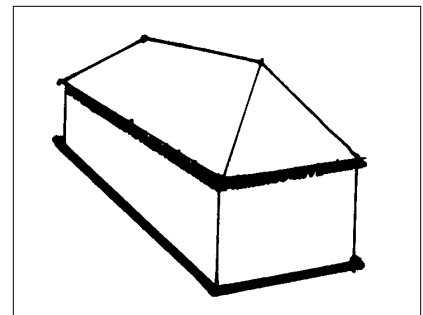
Typical Roof Types



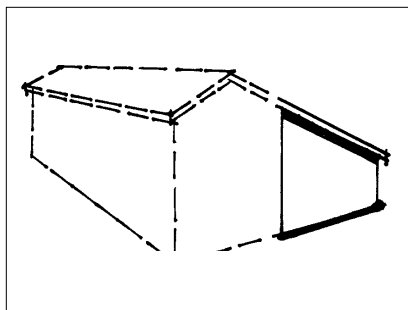
Gabled roof



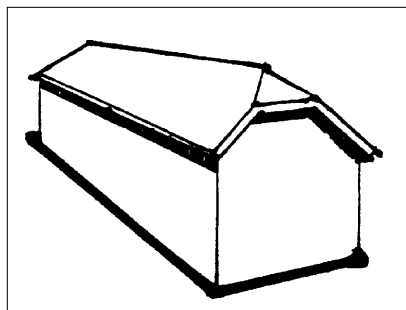
Cross-Gabled roof



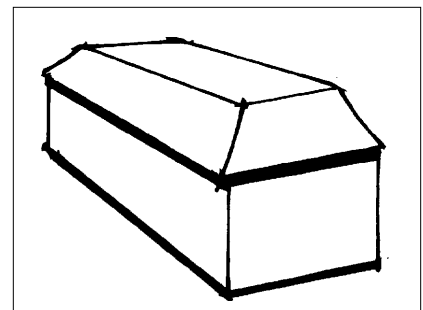
Hipped roof



Shed roof

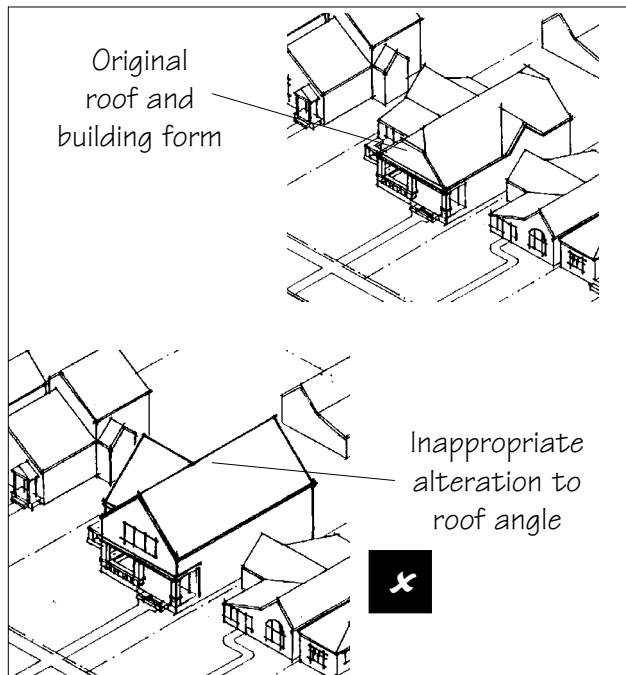


Clipped Gable

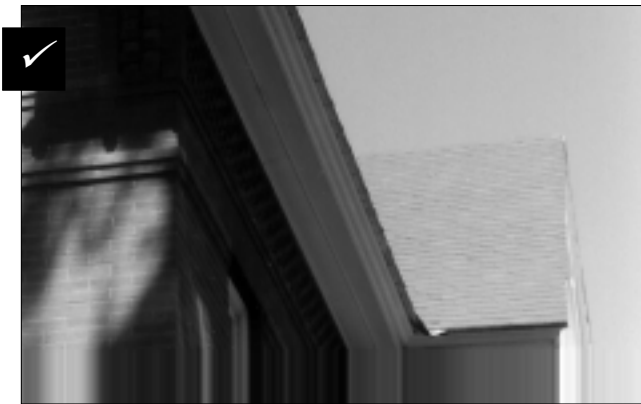


Mansard roof

DESIGN STANDARDS FOR ROOFS



Preserve the original roof form. Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.



Preserve the original historic eave depth.

Treatment of Roofs

* **R7.1 Preserve the original roof form.**

- Avoid altering the angle of a historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Also retain and repair roof detailing. For example, preserve and restore original built-in gutters where they exist.

* **R7.2 Preserve historic eave depths.**

- Shadows created by traditional overhangs contribute to one's perception of the building's historic scale and, therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang are inappropriate.

Roof Additions

* **R7.3 When planning a rooftop addition, preserve the overall appearance of the original roof.**

- An addition should not interrupt the original ridgeline.
- See also the Standards for Building Additions in this document.

* **R7.4 Minimize the visual impacts of skylights and other rooftop devices.**

- * • Skylights or solar panels should be installed in a manner that will not interrupt the plane of the historic roof. Such features should be placed below the ridgeline.
- * • Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight or a solar panel on a front roof plane should be avoided.

Maintenance tips for roofs:

- Maintain gutters and downspouts in good condition.
- Keep gutters and downspouts free from debris to ensure proper drainage.
- Patch holes in gutters and downspouts to keep water from seeping onto walls and foundations.
- Install gutters in a manner that is not detrimental to historic building materials.

Materials

When planning a reroofing project, pay special attention to neighboring structures, which can provide insight into the types of roofing materials that are appropriate for the neighborhood. In general, new roofing materials should be chosen based on their compatibility with the district, as well as their overall performance.

*** R7.5 Preserve original roof materials.**

- Avoid removing historic roofing material that is in good condition.
- * • Specialty materials, such as tile or slate, should be replaced in kind.

*** R7.6 Preserve significant design features of historic roofs.**

- For example, special decorative patterns, trim elements and finishes should be preserved.

*** R7.7 New or replacement roof materials should convey a scale and texture similar to those used traditionally.**

- When replacement is necessary, use materials that are similar to the original in both style as well as physical qualities and use a color that is similar to that seen historically.
- Composite shingles are appropriate for most building types in the Mansion Area.
- Roof materials should be earth tones and have a matte, non-reflective finish.
- When choosing a roof replacement material, the architectural style of the structure should be considered.



Specialty materials, such as tile or slate, should be replaced in kind.



Preserve significant design features of historic roofs. For example, special decorative patterns, trim elements and finishes should be preserved.



For additional information:

Grimmer, Anne E. and Paul K. Williams. *Preservation Brief 30: The Preservation and Repair of Historic Clay Tile Roofs*.

Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Levine, Jeffrey S. *Preservation Brief 29: The Repair, Replacement and Maintenance of Historic Slate Roofs*. Washington,

D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Park, Sharon C. *Preservation Brief 19: The Repair and Replacement of Historic Wooden Shingle Roofs*. Washington, D.C.:

Technical Preservation Services, National Park Service, U.S. Department of the Interior.

Pieper, Richard. *Preservation Tech Notes: Metals #2: Restoring Metal Roof Cornices*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior.

*** R7.8 Avoid using conjectural materials or features on a roof.**

- For example, adding a widow's walk (an ornate railing around the roof ridge) on a house where there is no evidence that one existed creates a false impression of the home's original appearance and is inappropriate.

CHAPTER 8: ADDITIONS

Policy:

If a new addition to a historic building is to be constructed, it should be designed such that the early character is maintained. Older additions that have taken on significance also should be considered for preservation.

Background

Many historic buildings have experienced additions over time as the need for additional space has occurred. In some cases, an owner would add a wing for a new bedroom, add on or fill in a rear porch, or expand the kitchen.

An early addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure, and it often was located to the side or rear, such that the primary facade remained predominate. An addition was often constructed of materials that were similar to those in use historically.

This tradition of adding onto historic buildings is anticipated to continue. It is important, however, that new additions be designed in such a manner that they preserve the historic character of the primary structure.

Basic Principles for New Additions

When planning an addition to a historic building or structure, one should minimize any negative effects that may occur to the historic building fabric as well as to its character. While some destruction of historic materials is almost always a part of constructing an

addition, such loss should be minimized. Locating an addition such that existing side or rear doors may be used for access, for example, will help to minimize the amount of historic wall material that must be removed.

The addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design character of the historic structure. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood. This can be accomplished in a subtle way, with a jog in the wall planes or by using a trim board to define the connection.

Keeping the size of the addition small in relation to the main structure also will help minimize its visual impacts. If an addition must be larger, it should be set apart from the historic building and connected with a smaller linking element. This will help maintain the perceived scale and proportion of the historic portion.

For additional information:

Bock, Gordon. "Making Sense of Sensitive Additions, Ways to Get a Handle on Enlarging Old Houses." *Old House Journal*, May/June, 1995.

Weeks, Kay D. *Preservation Brief #14: New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: Technical Preservation Services, National Park Service, U.S. Department of the Interior, 1987.

DESIGN STANDARDS FOR ADDITIONS



Do not construct a new addition that will hinder one's ability to interpret the historic character of the building or structure. This addition obscures the front porch, for example, and is inappropriate.



An addition should be compatible in form, scale and materials with the historic building. Using a "connector" to link the new construction with the original is one means of maintaining the character of the primary structure.



A new porch serves as the connector in the photo above, linking the new construction with the original.

Existing Additions

- * **R8.1 Preserve an older addition that has achieved historic significance in its own right.**
 - An example of such an addition may be a summer kitchen that was attached to the primary building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.
- * **R8.2 A more recent addition that is not historically significant may be removed.**
 - For example, a sun porch recently may have been added and has not achieved historic significance.

New Additions

- * **R8.3 Design a new addition such that one's ability to interpret the historic character of the building is maintained.**
 - A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate.
 - An addition that seeks to imply an earlier period than that of the building also is inappropriate. An addition that seeks to imply an inaccurate variation on the historic style should be avoided.
 - An addition that covers historically significant features is inappropriate as well.
- * **R8.4 Design a new addition to be recognized as a product of its own time.**
 - An addition should be made distinguishable from the historic building, while also remaining visually compatible with these earlier features.
 - A change in setbacks of the addition from the historic building, a subtle change in material, or a differentiation between historic and more current styles are all techniques that may be considered to help define a change from old to new construction.

*** R8.5 On a new addition, use exterior materials that are compatible with the historic materials of the primary building.**

- Appropriate primary building materials include wood, brick and stone.
- Foundations also were typically constructed of brick. Using brick or stone, similar to that employed historically, is preferred.
- See also the discussion of specific building types and styles in Appendix C.

*** R8.6 Design an addition to be compatible in size and scale with the main building.**

- Place an addition at the rear of a building or set it back from the primary facades in order to allow the original proportions and character to remain prominent. A minimum setback of 10 feet is recommended. This will allow the original proportions and character to remain prominent.
- Keep the addition visually subordinate to the historic building.
- If it is necessary to design an addition that is taller than the historic building, set it back substantially from significant facades and use a “connector” to link it.
- Locating an addition at the front of a structure is inappropriate.

*** R8.7 Roof forms should be similar to those of the historic building.**

- Typically, gable, hip and shed roofs are appropriate.
- Flat roofs are generally inappropriate.

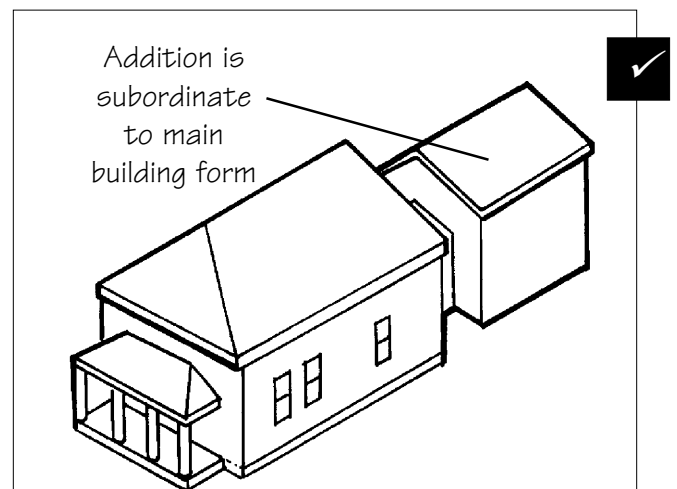
Rooftop Additions

*** R8.8 When constructing a rooftop addition, keep the mass and scale subordinate to the scale of the historic building.**

- An addition should not overhang the lower floors of the historic building in the front or on the side.

*** R8.9 Set a rooftop addition back from the front of the building.**

- This will help preserve the original profile of the historically significant building as seen from the street.



Place an addition at the rear of a building or set it back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.



When constructing a rooftop addition, keep the mass and scale subordinate to the scale of the historic building. In this case, a dormer is added to the side, preserving the character of the front of the building.

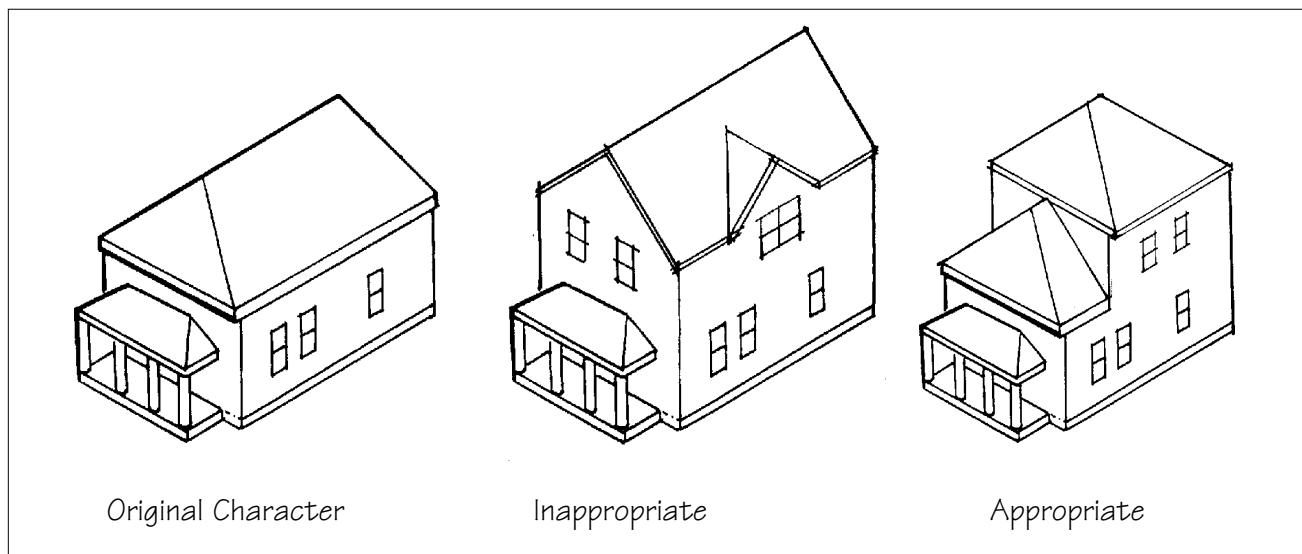
*** R8.10 The roof form and slope of a new addition should be in character with the historic building.**

- If the roof of the historic building is symmetrically proportioned, the roof of the addition should be similar.
- * • Eave lines on the addition should be similar to those of the historic building or structure.
- * • Dormers should be subordinate to the overall roof mass and should be in scale with historic ones on similar historic structures.

Deck and Pool Additions

R8.11 Minimize the appearance of any deck or swimming pool.

- Decks should be subordinate in terms of scale and detailing.
- Locate decks and swimming pools behind the primary structure so they are not visible from the street.



Set a rooftop addition back from the front of the building. A "pop-top" addition such as that in the sketch in the center overwhelms the historic house and obscures its original character.

CHAPTER 9: SECONDARY STRUCTURES

Policy:

Historic secondary structures should be preserved. This may include maintaining the structure in its present condition, rehabilitating it or executing an adaptive use so that the secondary structure supports a new function.

Background

Secondary structures include garages, carriage houses and sheds. Traditionally these structures were important elements of a residential site. Because secondary structures help interpret how an entire lot was used historically, their preservation is strongly encouraged.

Studies of secondary structures indicate that the garage has been a natural evolution from the barn and carriage house, structures which were built to shelter transportation. When the automobile arrived, it often was stored in the carriage house. Later, however, as the automobile became prevalent, the garage took on a building form of its own. The garage was detached from the house and located a distance from it, usually along an alley, if one existed. Originally, garage doors were similar to those seen customarily on barns—double doors that slide horizontally. The use of double doors eventually gave way to a vertically rolling garage door, which was the prototype for the electric garage door.

Primary Materials

Many of the materials that have been used traditionally in secondary structures are those employed in the construction of primary buildings. Materials are addressed in the preceding chapters. In preserving or rehabilitating secondary structures, it is important that the character-defining materials be preserved.



Secondary structures include garages, carriage houses or sheds. Traditionally, these structures were important elements of a residential site.

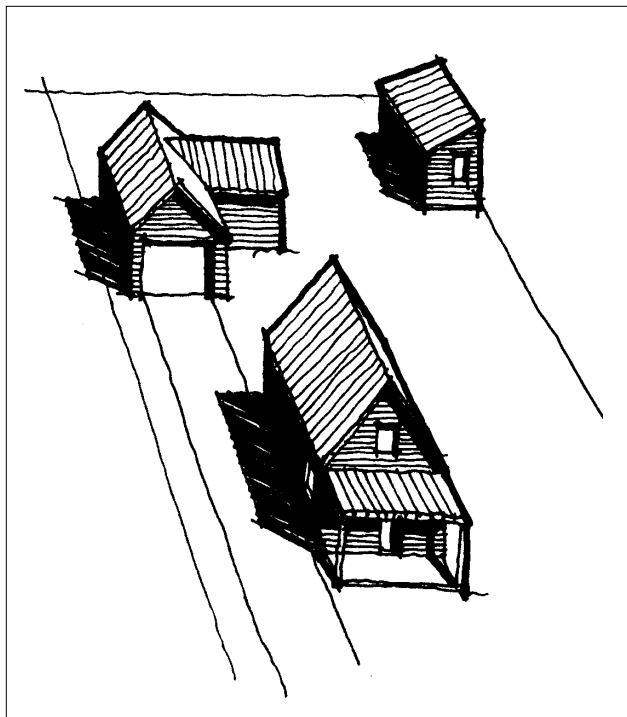
Roof Forms and Materials

Traditionally, secondary structures had gabled or shed roofs. Roofing materials included metal, terra cotta, wood and asphalt. Property owners are encouraged to use traditional roof forms and materials if undertaking more extensive projects, such as converting a secondary structure to a new use. However, because secondary structures are often subordinate to the main house, greater flexibility in the treatment of secondary structures may be considered.

For additional information:

Preservation Tech Notes 1100: Doors #1: Historic Garage and Carriage Doors: Rehabilitation Solutions. Washington, D.C.: Technical Preservation Services Division, National Park Service, U.S. Department of the Interior.

DESIGN STANDARDS FOR SECONDARY STRUCTURES



Secondary structures should be located to the side or rear of the primary structure.

Preserving Secondary Structures

- * **R9.1 The preservation of an existing secondary structure is encouraged.**
 - When treating a historic secondary building, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details.
 - Avoid moving a historic secondary structure from its original location.
 - If the secondary structure does not date from the period of significance, then its preservation is optional.
- * **R9.2 If an existing secondary structure is beyond repair, then replacing it in-kind is encouraged.**
- * **R9.3 A new secondary structure should be in character with those seen traditionally.**
 - The building should be subordinate in scale to the primary structure.
 - It should be located to the side or rear of the primary structure.
 - See also the standards for new construction and for site design in this document.

APPENDICES

APPENDIX A: INTERPRETATION OF TERMS RELATED TO COMPLIANCE

These definitions apply to terms related to compliance in the preceding text.

Appropriate - In some cases, a stated action or design choice is defined as being “appropriate” in the text. In such cases, by choosing the design approach referred to as “appropriate,” the reader will be in compliance with the standard. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed “appropriate” by the CZDC.

Consider - When the term “consider” is used, a design suggestion is offered to the reader as an example of one method of how the design standard at hand could be met. Applicants may elect to follow the suggestion but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

Context - In many cases, the reader is instructed to relate to the context of the project area. The “context” is comprised of those properties and structures adjacent to, and within the same block, as the proposed project.

Historic - In general, a historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the neighborhood’s period of significance. In the context of this document, a “historic” property is one that is officially listed by the CZDC. Note that in some cases, a CZDC-designated property may also be listed in the National Register of Historic Places.

Imperative mood - Throughout this document, many of the standards are written in the imperative mood. The reader is often instructed to “maintain” or “preserve” an established characteristic. For example, one standard states: “Maintain the original proportions of a door.” In such cases, the user shall comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

Inappropriate - Inappropriate means impermissible. When the term “inappropriate” is used, the relevant design approach shall not be allowed. For example, one standard states: “A new addition that creates an appearance inconsistent with the historic character of the building is inappropriate.” In this case, a design out of character with the historic building would not be approved.

Integrity - A building’s “integrity” is a measure of the wholeness or quality of all of the historic features which make up the building. A building that has been added to and had features removed is said to have had its integrity compromised.

Primary Facade - The primary facade is the principal elevation of a building, usually facing the street or other public way.

Shall - Where the term “shall” is used in a design standard, compliance is required. For example, one standard states: “The front of a primary structure shall be oriented to the street.”

Should - If the term “should” appears in a design standard, compliance is strongly encouraged but is not required.

Standard - In the context of this document, a “standard” is a requirement that must be met, in order to be in accordance with the intent of the preservation principles.

Streetscape - All of the elements which make up a block—sidewalks, curbs, trees, front yards, fences, buildings, signage and lighting—contribute to the existence of a “streetscape.” These elements all are important to the identification of the neighborhood.

APPENDIX B: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE REHABILITATION OF HISTORIC PROPERTIES

1. *A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.*
2. *The historic character of a property should be retained and preserved. The removal of historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.*
3. *Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.*
4. *Changes to a property that have acquired historic significance in their own right will be retained and preserved.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.*
6. *Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features should be substantiated by documentary and physical evidence.*
7. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
8. *Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
9. *New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.*
10. *New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.*

Design for alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

APPENDIX C: ARCHITECTURAL STYLES OF THE MANSION AREA

This appendix provides an overview of the architectural styles found in the Mansion Area. Its purpose is to help property owners understand the historic character of their buildings so that well-informed decisions on design issues can be made when work is planned. In addition, sometimes the design standards make reference to the characteristics of styles that are discussed here, so this information also can assist property owners in understanding and applying the standards. Although an effort has been made to discuss all of the major styles and their variations that appear in the Mansion Area, there are buildings that do not fall into these categories and will have to be examined on a case-by-case basis.

Of the architectural styles that were most popular in Little Rock during the late 19th and early 20th centuries—Italianate, Queen Anne, Colonial Revival and Neoclassical, Craftsman, English Revival—the Mansion Area contains many of the city’s premier examples. Some three-quarters of the Mansion Area’s buildings were constructed from the 1880s to the 1920s, and during much of that time, the area was the neighborhood of choice for Little Rock’s prominent and affluent families. Consequently, the Mansion Area not only contains a large number of historic houses, it also contains many of Little Rock’s most significant historic houses.

Not all of the Mansion Area’s historic houses were built for affluent residents, however. In fact, one of the Mansion Area’s strengths is the diversity of its historic housing stock. Not only are several different architectural styles present, but each of these styles typically is represented by houses of many different sizes. From modest cottages to elegant mansions, the Mansion Area historically accommodated a diverse population, a tradition that continues today.

Italianate (1840-1885 in U. S.; 1860s-1885 in Little Rock)

The Italianate came to the United States from England and grew popular as a picturesque alternative to the neoclassical Greek Revival style that prevailed during the early 19th century. The first Italianate residence in the U. S. was built in the late 1830s. It was an “Italian Villa”, based on the architecture of Italian farmhouses. Beginning in the 1840s, Italian Villa designs by architect Alexander Jackson Davis were widely circulated in pattern books written by Andrew Jackson Downing, a landscape gardener and architectural critic. These books helped popularize the Italian Villa style.

Two other Italian styles also became popular in the United States: Renaissance Revival, a formal style derived from the architecture of large and elaborate city residences, the palazzos of Renaissance Italy; and Italianate, which encompassed all other Italian-influenced designs.

Characteristics

- widely overhanging eaves with decorative brackets
- tall, narrow windows and doors topped by segmental or full arches
- heavy wood moldings on door and window openings
- square porch columns with chamfered edges and brackets at the top
- low-pitched, hipped roofs

Houses with some Italianate decorative details were built in Little Rock before the Civil War, but it was not until after the war that full-fledged Italianate houses appeared in the city. Most fell into the catch-all “Italianate” category, although a few Italian Villas are known to have existed (all are gone now). Nationally, the Italianate style was losing popularity by the mid-1870s, but it continued to be the predominant style in Little Rock into the early 1880s.

No “high style” Italianate houses were built in the neighborhood that grew up around the Blind School (now location of the Arkansas Governor’s Mansion), mainly because the style was waning by the time development of the neighborhood got underway in the 1880s. The oldest house in the Mansion Area, the “Old” Hotze House (1869), shows the influence of the Italianate style in its porch columns and bracketed eaves, but it has the symmetrical floorplan—a central hall with two rooms on either side—that was typical of antebellum Greek Revival houses.

Where the Mansion Area overlaps four blocks of the MacArthur Park Historic District, a neighborhood that is older than the one surrounding the Governor’s Mansion, there are three major Italianate houses: the Villa Marre



The Old Hotze House is one of the few houses in the Mansion Area with Italianate features. (Photo: ca. 1960)

(1881), the Garland-Mitchell House (1873-74), and the Terry-Jung House (1881). These are the exceptions to the rule in the Mansion Area, where few other houses can be considered truly Italianate. Besides the Hotze House, the Pierce House (c. 1881) at 1704 Center Street is the only house in the Governor's Mansion neighborhood with the bracketed eaves characteristic of the Italianate style. The Robertson-Kilpatrick Cottage (c. 1881) at 1800 Gaines Street lacks brackets on its eaves but has the tall, narrow proportions and hipped roof of the Italianate style, as well as bracketed porch columns. Behind a Colonial Revival porch added in the early 20th century, the two-story Wilson-Mehaffy House (1883) at 2102 Louisiana Street also is a tall, narrow, hipped-roofed Italianate without brackets. Though it has been altered considerably, the Stephens House (1880) at 2101 Main Street is another two-story, bracketless Italianate.

Traditional or Folk Victorian (1880s in Mansion Area)

After the "Old" Hotze House (and not counting the four-block overlap with the MacArthur Park Historic District), the oldest houses in the Mansion Area date from the early 1880s. Most of them are traditional, one-story, L-shaped cottages with ornamentation consisting only of a decorative vent in the front-facing gable and decorative detailing—turned spindles or flat, jigsaw-cut trim—on their porches. Based on traditional building forms but embellished with trim made possible by newfangled woodworking machinery, these houses sometimes are described as Folk Victorian. The Marre Cottage (c. 1885) at 1315 Center Street is a good example.

Some traditional cottages in the Mansion Area nearly cross the line into the Italianate style by incorporating bay windows with tall, narrow Italianate proportions into their designs. Examples are the Frese Cottage (c. 1882) at 1614 Louisiana Street and its next-door neighbor, the Tabor-Patterson House (c. 1885), which also has Italianate-style



An example of Folk Victorian features

porch columns. In addition, the Mansion Area has a few two-story traditional or Folk Victorian houses, such as the Dickinson House (c. 1880) at 523 West 15th Street, which has a later Colonial Revival porch.

Characteristics

- frame construction
- L-shaped—a.k.a. "gable front and wing"—plan with porch in the L formed by the gable and wing
- decorative vent(s) in gable(s)
- decorative wooden porch trim, turned and/or jigsaw-cut
- bay windows (sometimes)

Queen Anne

(1875-1910 in U. S.; 1885-1910 in Little Rock)

The Queen Anne style originated during the mid-19th century in England and arrived in the United States in the mid-1870s. Named for the monarch who ruled England from 1702 to 1714, English Queen Anne-style houses supposedly were inspired by the transitional architecture of the early 1700s, when classical decorative ornament was applied to buildings that retained earlier asymmetrical, medieval forms.

Characteristics

- irregular, asymmetrical floorplans, often including turrets
- a variety of surface textures: brick, stone, stucco, clapboard, decorative shingles
- small-paned windows, sometimes stained glass
- prominent paneled brick chimneys
- multi-gabled roofs, sometimes with dormers
- spindlework trim on porches and gables

Most of Little Rock's best examples of the Queen Anne style are located in the Mansion Area. The style was popular in Little Rock from the mid-1880s until shortly after the turn of the century, years that correspond with the Mansion Area's heyday. The first large architect-designed house built in the neighborhood, the W. J. Turner House (1884-85) at 1722 Center Street, was Queen Anne in style (now known as the Turner-Back House, the house subsequently underwent a Craftsman remodeling), and scores of excellent examples of the style—both large and small—followed. More than one hundred of these Queen Anne houses still are standing.

A small elite group of Queen Annes are the ones constructed of brick, an expensive building material in the late 19th century and much more rarely used in Little Rock than frame. The Hornibrook House (1888) at 2120 Louisiana Street, designed by the architectural firm of Orlopp and Kusener, arguably is Little Rock's best remaining example of the Queen Anne style, but other brick Queen Annes—



The Crawford House is an example of the Queen Anne style.

especially the Dibrell House (1892) at 1400 Spring Street and the Turner-Ledbetter House (1891-92) at 1700 Louisiana Street—follow closely on its heels.

The Mansion Area's much-more-numerous frame Queen Annes come in all shapes and sizes. The Ragland House (c. 1890) at 1617 Center Street and the Hemingway House (c. 1893) at 1720 Arch Street, both designed by Charles L. Thompson, represent the large, architect-designed end of the spectrum. In the middle are both smaller two-story homes such as the Frank Gibb House (c. 1890) at 1858 Arch Street, designed by architect Frank Gibb for himself, and one-story versions of the Queen Anne style, such as the E. G. Thompson Cottage (c. 1895) at 1806 Gaines Street. At the most modest end of the spectrum are cottages that are considered Queen Anne by virtue of their rooflines (usually hipped with lower cross gables), gables sheathed in decorative shingles, and spindlework porches. One example is the Thompson-Daniels Cottage (c. 1892) at 2009 Spring Street.

Colonial Revival (1880-present in U.S.; 1895-present in Little Rock)

Neoclassical (1895-present in U.S.; 1900-present in Little Rock)

The Philadelphia Centennial Exposition of 1876 is credited with having piqued Americans' interest in their colonial past. Within just a few years of the Exposition, architectural details copied from early English and Dutch houses in the eastern United States began to be incorporated into the design of new houses. Eighteenth century Georgian- and Adam (or Federal)-style houses most often served as the inspiration for Colonial Revival details, but other colonial styles, such as Dutch Colonial, also were copied. Especially during the early years of the Colonial Revival's popularity, details from various colonial-era styles were mixed freely and often were applied to houses that were Queen Anne in plan. Consequently, early Colonial Revival houses bear little resemblance to the real thing. After the turn of the century, the design of Colonial Revival houses began to be more accurately modeled after colonial prototypes. In particular, symmetrical floorplans became the rule of thumb.

Related to the Colonial Revival, and sometimes difficult to distinguish from it, is a style known as Neoclassical or Neoclassical Revival. Its origins are in the World's Columbian Exposition that was held in Chicago in 1893—the "White City" of monumental buildings that spawned the City Beautiful Movement and led to construction of Neoclassical public buildings throughout the United States (including the Arkansas State Capitol and Little Rock City Hall). Based on classical Greek and Roman architecture—or, more accurately, on the Roman and Greek Revival styles that were popular in the United States during the late 18th and early 19th centuries—Neoclassical houses often have two-story porticos and a more formal and/or monumental appearance than their Colonial Revival contemporaries. However, Neoclassical houses sometimes also incorporate details borrowed from the same styles, Georgian and Adam, that inspired the Colonial Revival. Consequently, distinguishing between Colonial Revival and Neoclassical can be a challenge.



Neo-Classical features.

Characteristics

- one-story entry porch with classical columns (Colonial Revival houses)
- two-story entry porch with classical columns (Neoclassical houses)
- Palladian windows (a Palladian window is comprised of an arched window flanked on either side by narrower flat-topped windows)
- cornices ornamented with modillions or dentils
- porch and roof balustrades
- fanlights and sidelights
- small semi-circular windows (lunettes) in gables
- gabled, hipped, or gambrel roofs (a gambrel roof indicates a Dutch Colonial Revival design)

In the Mansion Area there are some 150 Colonial Revival or Neoclassical houses, including many of Little Rock's best examples of those styles, all built between 1895 and 1940. Those dating from the late 1890s—all of which are Colonial Revival—combine Queen Anne-style asymmetrical floorplans with details that are Colonial Revival. Beginning about 1900, larger homes with symmetrical floorplans began appearing, but transitional houses continued to be built until about 1910.

The one-story (or sometimes 1 1/2-story) examples of the transition from Queen Anne to Colonial Revival have come to be known locally as "Colonial Revival cottages." About fifty are located in the Mansion Area. The Burlingame House (1910) at 1409 Arch Street is a typical example. At the upper end of the scale is the Vinson House (1905) at 2123 Broadway, designed by Charles L. Thompson.

Two-story transitional houses number about a dozen in the Mansion Area. An excellent brick example is the Kavanaugh House (1899) at 1854 Arch Street. An equally good example in frame is the Harrod House (c. 1895) at 2000 Broadway, a Charles L. Thompson design.

Many of the two-story Colonial Revival houses built in the Mansion Area after the turn of the century are "American Foursquares" with Colonial Revival ornamentation. The Foursquare is a form of house, rather than a style, that was widely used in the early 20th century. Foursquares typically are embellished with details borrowed from architectural styles popular at the time, especially Colonial Revival, Craftsman, and—ininfrequently in Little Rock—Prairie and Mission. These details are attached to a square, two-story house that has a hipped roof and a full-width, one-story porch. The Mansion Area has about twenty-five Foursquares with Colonial Revival details. Examples are the French-England House (1905) at 1700 Broadway, designed by Charles L. Thompson, and the Flinn House (c. 1906) at 1616 Spring Street.

Because development in the Mansion Area virtually stopped by the end of the 1920s, there are few examples of the more accurate copies of colonial-era architecture that became increasingly common as the 20th century progressed. One that does exist is the Judd House (c. 1924) at 307 West 17th Street, which is distinctly Georgian in inspiration.

The Neoclassical style arrived in the Mansion Area at the turn of the century with construction of one of the neighborhood's grandest homes, the "New" Hotze House at 1619 Louisiana Street. The house was constructed about 1900 by Peter Hotze, who had made a fortune in the cotton business. (His previous home, the "Old" Hotze House, is the Mansion Area's oldest.) This monumental brick residence was designed by Charles L. Thompson, and its two-story



The new "Hotze House," one of the Mansion Area's grandest homes, is an example of the Neoclassical style.

portico marks it as Neoclassical. Another imposing brick example of the Neoclassical style in the Mansion Area is the Gibb-Alzheimer House (c. 1906) at 1801 Arch Street. The twin Halliburton Houses (c. 1905) at 1601 and 1605 Center Street are frame examples of the Neoclassical style. Except for the Governor's Mansion (1947-50), construction of Neoclassical houses ended in the Mansion Area by World War I, but Colonial Revival houses continued to be built into the 1920s. Modern versions of these styles still are going up in new neighborhoods today.

Craftsman (1905-1930 in U. S.; 1910-1930 in Little Rock)

The Craftsman style in the United States evolved from the British Arts and Crafts Movement, a reaction against the excessive, often cheaply-made decoration of late-19th century buildings and furnishings. The Craftsman style—as its name suggests—emphasized good craftsmanship, as well as the use of natural materials. Craftsman-style architecture avoided applied ornamentation; rather, elements of the structure itself—exposed beams and rafter ends, braces under eaves—provided visual interest. California architects and brothers Charles Sumner Greene and Henry Mather Greene

are credited with inspiring the Craftsman style in architecture, but a furniture-maker, Gustav Stickley, popularized Craftsman houses and furnishings through *The Craftsman*, a magazine that he published from 1901 to 1916.

One-story Craftsman houses are called “bungalows,” a name borrowed from India. The average bungalow was a compact house—living room, dining room, kitchen, two bedrooms, and a bath—that suited the needs of working- and middle-class American families. As a result, bungalows were built by the thousands across the United States.

Characteristics

- broadly-pitched, gabled roofs
- expansive porches and/or terraces
- squat porch columns
- exposed structural elements: rafter ends, beams, braces
- “battered” or sloping foundation and/or porch columns
- use of natural materials: cobblestone, stucco, wooden shingles

Several of Little Rock’s major Craftsman houses are found in the Mansion Area, which has a total of about 150 houses in that style. There are more two-story Craftsman houses in the Mansion Area than bungalows, a fact that attests to the affluence of the neighborhood during the early 20th century. The relative scarcity of bungalows in the Mansion Area also is attributable to the neighborhood’s development being largely complete by the time bungalows were built in large numbers in Little Rock, something that occurred from about World War I through the 1920s.

The Keith House (1912) at 2200 Broadway, designed by Charles L. Thompson, is one of the city’s best examples of the Craftsman style, although it also shows the influence of the Prairie style. The Cornish House (c. 1916) at 1800 Arch Street is another major Craftsman design, this one by Theo Sanders and with touches of the English Revival.

More typical two-story Craftsman examples are the Farrell Houses (1914) at 2109, 2111, 2115, and 2121 Louisiana Street, all designed by Charles L. Thompson, and the Ault House (c. 1920) at 2017 Arch Street. Bungalows in the Mansion Area include the Beyerlein House (1916), a Charles L. Thompson design at 412 West 14th Street, and the more modest Doty-McAlpine House (c. 1911) at 1912 Center Street.



This house has elements of the Craftsman style.

Also in the Mansion Area are a few American Foursquares with Craftsman details. One good example is the Isabella Gibb Rental House (c. 1910) at 1605 Arch Street.

English Revival (or Tudor) (1890-present in U.S.; 1905-present in Little Rock)

Patterned after a variety of late medieval English models, the English Revival or Tudor style was introduced in the United States in the late-19th century. Most of the earliest examples were major architect-designed residences, in part because they were of masonry construction, which was expensive before improvements in masonry veneering techniques were made in the early 20th century. Due to the expense of masonry, more modest pre-1920 versions of the English Revival style sometimes used clapboard, shingles, or stucco—none of which is “authentic,” except that stucco could be combined with wood to create the look of half-timbering. These early English Revival houses also often were symmetrical in plan, another deviation from medieval models.

The English Revival style exploded in popularity in the 1920s, after masonry veneering became affordable. Large, rambling houses modeled after English manor houses were built in upscale suburban areas, while small “English cottages” lined streets in working- and middle-class neighborhoods.

Characteristics

- steeply-pitched, gabled roofs
- decorative half-timbering
- decorative stone- and/or brickwork
- prominent chimneys, sometimes with decorative chimney pots
- arched doorways
- casement windows, often with leaded, diamond-shaped panes

By the time the English Revival style was widely affordable, the Mansion Area's development was largely complete. Fewer than twenty English Revival houses are found in the area. However, one is of great architectural and historical importance. The Foster-Robinson House (c. 1905) at 2122 Broadway, designed by Frank Gibb, is thought to be the first English Revival-style house built in Little Rock. In addition, it is designated a National Historic Landmark because of its association with U. S. Senator Joe T. Robinson, its second owner.

The J. R. Vinson House (c. 1910) at 1868 Arch Street is the area's other pre-1920 example of the style and has the symmetrical plan typical of early English Revival houses. Examples dating from the 1920s include the Almand House (c. 1922) at 324 West 14th Street, designed by architect John Parks Almand for himself, and the Harris House (c. 1920) at 2018 Gaines Street, a stucco-clad cottage that also was designed by Almand. At 2020 Broadway, the Fred W. Terry House is a late example of the style, built in 1938.

“Other” Early Twentieth Century Styles (1900-1925 in Mansion Area)

Assorted early 20th century architectural styles, most of which never became widely popular in Little Rock, are represented by a group of a little more than a dozen houses in the Mansion Area. These include:

Egyptian Revival. The Fordyce House (c. 1904) at 2115 Broadway is the lone and very unusual representative of the Egyptian Revival style. Egyptian Revival houses are exceedingly rare in the United States and usually date from the mid-19th century. Designed by Charles L. Thompson, this early 20th century version, with its papyrus-stalk porch columns and “battered” walls, may be the only one of its kind in the country.

Italian Renaissance. The Frauenthal House (c. 1919) at 2008 Arch Street, designed by Charles L. Thompson and Thomas Harding, Jr., is a somewhat watered-down example of a style that is rarely seen in Little Rock. Though it does not have the decorative brackets under its eaves that are typical of the Italian Renaissance style, it does have a low-pitched, hipped roof covered with tile, as well as widely-overhanging eaves. It also does not have arched doors or windows, but it does have an entryway with small classical columns. Its stuccoed walls also place it in the Italian Renaissance category.

Mission. The Charles L. Thompson House (c. 1906) at 2015 Broadway, designed by the architect for himself, is an American Foursquare with a shaped Mission-style dormer. A shaped roof parapet on the Gordon House (c. 1910) at 1815 Broadway allows that house to be termed Mission. The Mansion Area's one full-fledged Mission design is the Safferstone House (c. 1920) at 2205 Arch Street, which has the style's characteristic tile roof and stuccoed walls.



Mission style structure

Prairie. About a half-dozen Mansion Area houses are predominantly Prairie in style. Three are Foursquares with Prairie-style details, including the Whipple House (1909) at 2222 Gaines Street, the only house in the Mansion Area known to have been designed by George R. Mann (architect of the State Capitol and numerous well-known commercial and institutional buildings). With their wide, low profiles, two houses on Arch Street—the Young House (c. 1913) at 2021 Arch and the Shelby England House (c. 1911) at 2121 Arch—come closer than any other Mansion Area houses to being true Prairie-style designs.

Spanish Colonial Revival. Two small houses in the Mansion Area, both built about 1925 at 1872 and 1874 Gaines Street, have the tiled or flat roofs and stucco-clad walls associated with the Spanish Colonial Revival style. They are, at best, minor examples of the style.

Minimal Traditional (1935-1950 in the U. S. and Little Rock)

“Minimal Traditional” is the name that has been given to houses built during and after the Depression and World War II that reflect the various revival styles—especially Colonial and English—of earlier decades but lack the decorative detailing of earlier houses. Roof pitches also are lower in Minimal Traditional houses.

Fewer than twenty houses in the Mansion Area are Minimal Traditional. Examples are the Kirspel House (c. 1939) at 118 West 20th Street, a toned-down version of the English Revival style, and the row of five Stewart Rental Cottages (1938) at 2114, 2116, 2118, 2120, and 2122 Center Street, all simple versions of the Colonial Revival style. The Mansion Area also has one architect-designed Minimal Traditional, the Cochran Cottage (1937) at 317 West 17th Street, a subdued Colonial Revival design by Max Mayer.

Post-1950

Only about 100 of the Mansion Area's buildings (of all types—houses, apartments, commercial and institutional buildings) have been built since 1950, and none of them is yet considered historic.

